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ABSTRACT

A collection of articles concerning suggestive-accelerative learning and teaching (SALT) methods includes: "Suggestive Teaching Methods in the Soviet Union" (Eva Szalontai); "SALT Applied to Remedial Reading: A Critical Review" (Allyn Prichard and Jean Taylor); "The Waldorf Schools: An Artistic Approach to Education" (Earl J. Ogletree); "Effects of Guided Imagery Activity on Various Behaviors of One Class of Low Achieving Students" (Beverly Galyean); "Cognitive Expansion, Relaxation and Music Background in a Recognition Task" (Mathias E. Stricherz and Valerie T. Stein); "Le Bien-Etre a l'Ecole: Relaxation Techniques in Paris Schools" (W. Jane Bancroft); "Review of Cassette Tape Set by Mimi Lupin: Peace, Harmony, Awareness: A Relaxation Program for Children" (Charles E. Gritton); "SALT with a New Format" (Kay U. Herr); "Intensive Russian Language Course" (L. V. Melnikova); "How to Teach Russian Pronunciation" (N. G. Krylova); and "Competency in Suggestion-Based Teacher Training: A New Approach" (Ray B. Bordon and Sheldon Pinsky). (MSE)

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THE JOURNAL OF SUGGESTIVE-ACCELERATIVE LEARNING AND TEACHING

Volume 5, Number 2 Summer, 1980

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THE JOURNAL FOR THE SOCIETY OF ACCELERATIVE LEARNING AND TEACHING

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The Editor welcomes submission of manuscripts on an interdisciplinary nature relevant to all aspects of suggestive learning-teaching-therapy counseling within the theoretical and procedural confines of Suggestology and or Suggestopedia. The JOURNAL FOR THE SOCIETY OF ACCELERATIVE LEARNING AND TEACHING will publish a wide variety of articles - including critical reviews, theoretical analyses, speculative papers, case studies, quasi-experimental studies, as well as reports of empirical research (basic or applied) of major significance. The basic focus is Suggestopedia theory, research and application.

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Suggestive Methods of Teaching and Learning

Eva Szalontai
Budapest

Abstract

The author of the article reviews the new and efficient experimental suggestive methods of teaching worked up in the sixties in the Soviet Union. They provide quicker learning and more efficiently impress in memory texts, foreign words and model phrases. They strive to make use of the hidden psychical reserves of man. Suggestive methods reviewed are hypnopaedia, hypnosopaedia, rhythmopaedia, relaxopaedia and suggestopaedia.

In our time, significant progress in learning and training can be expected, first of all, from a more profound knowledge of the relevant psychological mechanisms; for in the process of teaching and learning, while we have to get the mastery of the material of knowledge to be acquired, the personalities of both pupil and teacher also have to improve. At the First International Suggestological Symposium in Bulgaria, S.I. Melnik (1975) a candidate in pedagogical studies and Head of Department, of the College of Foreign Languages in Moscow, gave a summary of the experimental methods of education established in the Soviet Union in the last ten years. He included hypnopaedia, hypnosopaedia, suggestopaedia, and also their combinations. These educational methods may be called suggestive methods of education. Their common features are as follows: They successfully economize on our century's most expensive raw material - time. They can reach a target more quickly and with greater efficiency than some other methods. They are, first of all, suitable for imprinting memorative texts; such as formulae, rules, poetry, foreign words and idioms, sentence - elements, etc. When properly applied, these methods are not harmful to the organism and the nervous system; and more than this, they contribute in many cases to preventing physical and mental illnesses related to learning. They also help to "get the right attitude" to learning, to overcome anxieties and examination fever, to arouse and keep alive interest and attention. They strengthen the ability to concentrate, participate actively, and quick spontaneous responses. They assist in overcoming speech inhibitions and in increasing the speed of speaking. Each suggestive method of education is designed to exploit the hidden psychological potentialities of the hyman being.

Hypnopaedia

Hypnopaedia is concerned with learning through audition while sleeping at the initial phase of natural sleep. The word itself is of Greek origin. The former part "hypno" indicates sleep and the second part of

the compound "paedia" is related to learning. By "paedia", the ancient Greeks meant a harmonious unity of physical and intellectual education. Hypnopaedia has been established by Soviet scientists (Melnik, 1970 & Sirovskij, 1968). In our age, overburdened with information, it has the great advantage of being designed to reduce the time of learning, through reprogramming the processes of wakefulness and sleep. In terms of Pavlov's theory, during one's sleep, the contacts between the brain and the stimuli of the outside world disconnect only certain areas; the so- called "guarding mechanisms, watching sentinels" remain active. The sleeping individual communicates only at these points with the outside world. Let's remember for instance, the phenomenon, always admired, that a mother is woken up by the least movement or the most quiet crying of her child. In all likelihood, those watching centres make it possible for her to receive information while asleep.

It is to be kept in mind that the material "fed in" through a hypnopaedic lesson has to be further elaborated in daytime in the state of wakefulness in order to make fixation and attainment successful and long-lasting. Thus hypnopaedia is, by no means, a panacea by which one is enabled after waking up to talk in a foreign language unknown before. It is not an independent educational activity; it is merely of imitative and complementary character. For the time being we cannot expect its extensive application. Further development of sleep-research and comprehensive examination of several branches of science will help to answer the questions still open concerning this method.

Hypnosopaedia

The name hypnosopaedia is the compound of the Greek words "hypnosis" (a dreamlike state of mind) (Meszaros, 1978) and "paedia". Thus its meaning involves a kind of mesmeric effect; that is, conveyance and fixation of information during an artificially induced process of sleep.

Hypnosis is a phenomenon related to sleep; it is, in fact, a state of being asleep induced by persuasion and suggestion (Fenyes, 1974). Hypnosopaedia is the application of medical hypnosis in the field of education. Its utilization aims at concentrating the attention, increasing the memory capacity, and eliminating entrenched bad habits.

This method is primarily suitable for imprinting memorative texts. Results can be obtained only in case of its being complemented by learning in the state of wakefulness. Thus hypnosopaedia does not replace, but it does deepen and accelerate, active learning.

Sound intensity is very important in hypnosopaedia; in fact, it is more important here, than during a hypnopaedic lesson. In the event of a loud sound, the pupils might wake up; in the case of a weak one, the centre of wakefulness does not respond.

Hypnosopaedia is not suitable for mass education; it can be applied only in the presence of a physician, in special fields and in special cases. Harmful effects have not been discovered. It is the experimental method of medical science rather than of pedagogy.

Rhythmopaedia

The name rhythmopaedia (Rabichev, 1974) consists of the word "rhythm" (regular alternation appearing in time) on the one hand, and of the word "paedia", on the other. One might call it hypnopaedia in wake-

fulness or electronic hypnotism.

The study room established for rhythmopaedic teaching is darkened and sound-proofed. In this quiet and semidark room with a warm and steady temperature, cut off from noise, light and other stimuli of the outside world, leaning back in a relaxed position and with relaxed muscles, the pupil is seated in a comfortable easy chair. In front of him, there is a portable, automatic equipment named MAHART, a so-called electronic hypnotist; this self-activated device utilizes the most recent results of sleep-research and electronics. A button has simply to be pressed; then the equipment switches on the programmed rhythm, the alternating biorhythm of the lower brain structure, sleep inducing sounds imitating the slow, monotonous and regularly repeated pattering of raindrops.

The equipment is also programmed in time; after 30 minutes, it automatically switches itself off. When started however, it switches on automatically a tape recorder connected to it. By means of this device, words, word-groups and sentence-models can be heard in a foreign language. By this monotonous series of stimuli, at a certain point of the cortex excitation centres are induced which then bring about strong inhibitions in other areas for the predominance of any other stimuli. After the fixation of the programmed text, once more by means of word stimuli, the electronic hypnotist discontinues the mesmeric effect. The pupil after waking up, is usually asked to recite promptly the subject matter of instruction. Thus the teacher can monitor the subject, the programmed material, the proper sound intensity, etc. The sphere of application of rhythmopaedia is, for the time being, rather narrow and experimental in character; it is primarily restricted to the areas of medical science (hypnosis) and of electronic equipments.

Relaxopaedia

Relaxopaedia (Swarts, 1975) is concerned with teaching in the state of relaxation. As contrasted with hypnosopaedia, it requires not only the approval but also the active collaboration of the participants. The pupils, with the initial help of their teachers, perform active self-suggestion.

In a quiet, evenly warm, semi-dark and sound-proof room cut off from the stimuli of the outside world, with closed or half-closed eyes, with the body leaning back and relaxed, the pupils are seated in their comfortable armchairs. As the first point in the teaching, the educator gives an explanation of the interrelationship between physical and psychological processes taking place in the course of relaxation. According to experimental - psychological results, in soundproof and lightproof room of lukewarm temperature, padded with foam rubber, the candidates become sleepy quite easily, and their consciousness will decline. This is what happens here. The teacher in a quiet and monotonous tone of voice repeats suggestive formulae, such as "Your whole body is getting relaxed; your head and body are penetrated with silence and tranquility".

Time length of the relaxation lesson increases gradually day by day. Efficiency and success are based on the patient and consistent practice of relaxation. With individual learners, however, this is the critical point of relaxopaedia, because only a few pupils have enough self-discipline for practicing alone regularly for a long time.

Suggestopaedia

Suggestopaedia is associated with the name of Dr. Georgi Lozanov (1971) a Bulgarian psychiatrist and an academic doctor of medicine. The

name suggestopaedia consists of the Latin word "suggestio" and the Greek word "paedia", and indicates its most essential features: stimulation and influence to promote the harmonious unity of mental and physical education. Suggestopaedia is the experimental method of suggestology. It is based upon the natural suggestibility of a human being in the state of wakefulness, it utilizes deliberately the potentialities of suggestion for educational purposes. It is a kind of experiment in intensive language teaching. Traditional teaching is based on logic. Suggestopaedia, however, has a simultaneous effect on both the right and left brain hemispheres, on emotions and logic. Thus the resultant state of the functioning brain is characteristic of childhood when information is quickly and easily received. Suggestopaedia discontinues the asymmetrical work of the brain, and because both hemispheres are burdened, no fatigue is manifested.

It is a well-known fact that suggestive elements can be found in any learning process. Able teachers have exploited them for a long time. However, suggestopaedia is responsible for collecting and utilizing these suggestive elements and for omitting the non-suggestive ones. A detailed description of the specific means of suggestopaedia can be found below.

Motivation. In Lozanov's method, personality and motivation, the emotionally reinforced need to belong to and to be accepted by the community of pupils as well as the experience of being successful and recognized by the teacher, are of equal importance. The efforts made by the pupil to get the best possible response to his attitudes and learning activities performed during the suggestopaedic course from the teacher of the group, his classmates and - if he is an adult - from his workplace, are also powerful motivating factors (Leontyev, 1979).

Personal suggestivity of the teacher. In educational activities utilizing the method of suggestopaedia, the "Thomme d'orchestre" type of teacher can obtain the best results by not only controlling the work to be done, but also by participating in every aspect of the period and trying to imagine the pupils' position.

Learning Community. In the formation of the learning community characterized by a new mentality, Dr. Lozanov, in exploiting the interrelationship of the pupils, uses a specific procedure of "infantilization" that, without reducing the level of normal intellectual activities, considerably increases the faculty of memory and imagination. It is based on the well-known fact that in childhood new information is adopted more quickly than later, and without effort or anxiety.

In increasing concentration ability and a good learning community, Lozanov's idea that each group of pupils should consist of males and females on a fifty-fifty basis, plays a significant part. This distribution has its own natural and modest piquancy, and experience shows that it also has a definite stimulating effect on the disposition and performance of the pupils (Fulei-Szanto et al, 1975).

Study Room Environment. The suggestopaedic system of education breaks down the physical organization of the traditional classroom with the teacher's desk in the centre, in front of which the pupils are seated, bent to their uncomfortable forms or chairs. In the suggestopaedic room, the pupils take their seats in comfortable armchairs arranged in a circle. This way they can see and hear each other. The armchairs are equipped with table-flaps, thus enabling the pupils to take notes comfortably if needed.

Music. Singing, music and the various sound effects associated with suggestopaedic education help to overcome psychological inhibitions, physical and psychological passivity, and promote quicker and more efficient acquisition of the subject matter of instruction.

During the so-called "concert-seance", (Lozanov, 1973) a period of

time spent listening to music, pupils with different problems, temperaments and personalities are all put in a good mood by Beethoven's, Bach's, Haydn's, Corelli's, Mozart's or Vivaldi's music. All of them become involved in the same pleasant mood and well-balanced state of mind. Music improves their general feeling, breaks down their tensions induced by concentrated attention focused on the subject matter of instruction. This method brings down intellectual barriers, sensitizes the hearing centre, and enhances the general attitude toward learning as well as enabling the specific material to be learned. Music helps to increase the brain's memory capacity (Kitajgorodszkaja, 1979)

Through singing, the pupils are exposed to a good and solid phonetical language effect, and it does not matter if for some time they do not know the meaning of the text they sing. One is enabled by singing to "get the feel" of the character of a foreign language. Accent is another important musical element. A wrong accent might make a word unintelligible. Proper accent is promoted by rhythm, and it can be attained easily by means of singing. The teacher demonstrates the text to be learned with various rhythms and sound intensities; first by whispering, then with normal sound intensity, and last, in a raised voice.

Games and Role Playing. In a suggestopaedic system the purpose of playing is to cut off the outside environment and the problems and difficulties of the pupil in order to enable him to concentrate purely on the subject matter of instruction. Play elements conquer his inhibitions; playing, however, might be of an especial help to adults in a disadvantageous situation, that is, being frustrated at their workplace or having conflicts at home. Through participating in games, the experience of success may help recover their will-power, self-confidence and feeling of existential security (Szalontai, 1978).

In a foreign language course using the suggestopaedic method, role-playing embracing the whole course is of great significance (Groisman, 1979). Pupils at the beginning of the course are given not only new names in the language they will learn, but also new biographies. By the end of the course, they have not learned the original names of one another.

Technical Aids. Lozanov does not use any language laboratory because his opinion is that it would induce tension. Without technical aids, however, no up-to-date method is capable of surviving today. In the classroom besides the tape recorder are usually a slide projector and a small film projector at the teacher's disposal.

The control room of the Scientific Research Centre of Suggestology in Sofia is connected to loudspeakers in the study room. Music which overcomes tensions, inhibitions and problems of the students, and which provides a background to suggestive teaching, is transmitted through those devices. In the Canadian Further Training Centre of Public Administration, Ottawa, TV films have regularly been shot of the work in the classes. At the University of San Diego, California, the activities of the classes have been videotaped. In Budapest, at the House of Technology, during English and Russian courses, held in the autumn of 1975, we videorecorded the lessons.

Structure of the Subject Matter of Instruction. The fundamental approach in suggestopaedia is the same for every subject and all the material to be taught (Schuster, 1975): To teach and to learn playfully, to give more material than traditional instruction does, to give elements and totality at the same time in big units with a great deal of feedback, to bring the phases of getting and applying knowledge close to each other, and to accelerate the process of learning.

So far, suggestopaedia has achieved significant results in teaching mathematics, history and reading (Lozanov, 1975). Its primary concern is, however, teaching foreign languages.

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Méthodes suggestives d'enseignement et d'apprentissage
L'auteur décrit les nouvelles méthodes efficaces qu'on emploie en Union Soviétique depuis les années 1960 pour enseigner les langues étrangères: l'hypnopédie, l'hypnosopédie, la rythmopédie, la relaxopédie et la suggestopédie. Puisque toutes ces méthodes expérimentales utilisent la suggestion, l'auteur les appelle "méthodes suggestives." Toutes ces méthodes favorisent l'apprentissage et développent la mémoire; grâce à la suggestion, à l'utilisation de ses "réserves psychiques," l'étudiant se souvient mieux des mots, des phrases et des textes qu'il étudie dans une langue étrangère.

Suggestive Lehr- und Lernmethoden
Die Verfasserin berichtet über neue, ergiebige, experimentelle Lehrmethoden, die in der Sowjetunion in den sechziger Jahren ausgearbeitet wurden. Da alle diskutierten Methoden starke,

suggestive Einflüsse verwenden, nennt sie die Verfasserin "suggestive Methoden." Sie erreichen schneller und wirkungsvoller das Ziel, Texte, Fremdwörter und spezielle Ausdrücke ins Gedächtnis einzuprägen. Man versucht damit, von den verborgenen, psychischen Reserven des Menschen Gebrauch zu machen. Die diskutierten Methoden sind Hypnopädie, Hypnosopädie, Rhythmopädie, Relaxopädie und Suggestopädie.

Métodos Sugestivos para la Enseñanza y el Aprendizaje
El autor da un informe sobre nuevos y eficientes métodos experimentales de enseñanza desarrollados durante los años sesenta en la Unión Soviética. Puesto que todos los métodos reseñados usan fuertes influencias sugestivas, el autor los llama "métodos sugestivos". Estos consiguen fijar en la memoria más rápida y eficientemente lecturas, palabras extranjeras y frases básicas. Tratan de usar las ocultas reservas psíquicas del ser humano. Algunos métodos sugestivos presentados son la hipnopaedia, la hipnosopaedia, la ritmopaedia, la relajopaedia y la sugestopaedia.

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S.A.L.T. Applied to Remedial Reading: A Critical Evaluation

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and
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abstract

Remedial reading results for the 1978-79 school year are presented, emphasizing an evaluation of the S.A.L.T. program for different age and IQ levels.

Take some time out from your usual pace of reading journal articles and reminisce with us for a minute or two. Just relax a bit and remember back in the early '70's when reports began to filter out of Sofia about researchers who were making claims about vastly increased rates of learning in foreign language classes conducted there. Learning was reported to be accelerated by a ratio of 3:1 over the best foreign language classes conducted in the West. Truly, if one really could acquire facility with a 2,000-word foreign language vocabulary in less than 100 hours of instruction (as opposed to the 300 hours it usually takes to move someone to the 2+ level on the Foreign Service Institute speaking proficiency test), somebody must be doing something right. The questions were: "What was being done?" and, of almost equal importance, "To whom was it done?"

The second question, "To whom?", has proved to be easier to answer than the first. The students in foreign language classes at Georgi Lozanov's Research Institute were mostly college graduates who felt that learning a foreign language would be an asset and who, in many cases, had already learned one. So the picture became a little clearer: The Bulgarian students who reportedly achieved such spectacular results were intelligent, motivated adults, many of whom felt comfortable enough with the foreign language learning experience to try it again. Now those facts in no way invalidate the 3:1 rate of learning comparison just made: Foreign language classes conducted by our Foreign Service Institute, military language schools and the Peace Corps also contain intelligent, motivated adults who, in many cases have learned a foreign language before. But the composition of the Bulgarian "student body" does raise questions concerning the applicability of that teaching methodology to other student populations. For example, are suggestion techniques similar to the ones applied in Lozanov's foreign language classes appropriate for students on the other end of maturity, IQ and motivation scales? What about early elementary students with IQ's in the 70-89 range who are not intrinsically motivated to read and, moreover, as indicated by their presence in remedial classes, have a history of failure in their attempts to learn to read?

Now let's consider the first, more difficult question: What was being done? Early descriptions of foreign language classes were couched in terms of parapsychology and yoga--not exactly training experiences to which the typical American educator could relate. Although programs

were undertaken in Bulgarian elementary schools, sufficiently detailed descriptions of those programs are now, even in 1980, still lacking. Yet interest did catch on, in the public schools of Iowa, Georgia and Texas — a grassroots American beginning which hopefully will lend credence to future efforts by other researchers.

Although the most effective refinements of suggestion as a teaching tool yet await discovery, the general outline of Lozanov's methodology is reasonably clear. Simply stated, high motivation, positive expectation and use of right cerebral hemisphere faculties, when combined, result in rates of learning considerably higher than were previously thought possible. Suggestion, manifesting itself through both verbal and nonverbal communication, relaxation, visualization, music and drama was identified as the tool which produces accelerated learning. That was an interesting discovery, considering the fact that not one college or university education department in North America today recognizes suggestion as the communications tool which is capable of producing the results education programs promise but frequently do not deliver.

So the new, powerful teaching tool has been identified...but as one might guess, only partially utilized. For the truth is, no one, not even the Bulgarians, realizes the full power of suggestion or understands more than a small fraction of the ways in which it may be most effectively employed.

After a rather prolonged euphoric period (remedial reading research employing the deliberate use of suggestion and visual imagery began at Huntley Hills Elementary School in September, 1974), the authors have come to some hard, critical conclusions regarding the overall impact of the program.

Briefly, it became clear that although results were undeniably good, the question remained as to whether they were good enough. The goal of remedial reading instruction is to produce students who read at grade level, both inside and outside the remedial class. Only then can a student be considered completely remediated. This paper addresses the modest number of successes and the large number of failures encountered in our attempt to reach that lofty goal and assesses the efficacy of this particular combination of suggestion techniques for various types of students.

Description of Sample

Forty students at Huntley Hills Elementary School in the Dekalb County (Georgia) school district were included in this study. Four other students participated to some degree in the program but were excluded from the data analysis, either because they were transferred to another school or had a very low (less than 50%) attendance record.

Criteria for inclusion in the program were twofold: Participants were at least one year behind grade level on the Stanford Diagnostic Reading Comprehension Subtest and had IQ's of at least 70. In the Dekalb County school district, students with IQ's below 70 are placed in other special classes.

Experimental Treatment

The version of S.A.L.T. employed in the 1978-79 school year was similar to that employed in previous years. It may be summarized as follows:

Day 1

(a) Phonics Games
As an introductory exercise intended as an ice breaker, students reviewed phonics fundamentals appropriate to their level of disability by playing commercial games prepared for that purpose.

(b) Introduction of New Vocabulary
Using different colored crayons for each word, students traced over new vocabulary words which had been dittoed onto lesson sheets, then copied each word in a blank space in a sentence which illustrated proper contextual usage. The reader will undoubtedly recognize variants of the Fernald kinesthetic method and the cloze procedure.

(c) Review with Music
While students closed their eyes and relaxed, the teacher read the new vocabulary word over a musical (Baroque, 4/4 time) background. Each vocabulary word was pronounced, spelled and used in a sentence, in rhythm with the music. Intonation was varied (normal, loud, soft) for each trilogy (word, spelling, sentence). Students were encouraged to let their breathing follow the rhythm of the music and to visualize the spelling of the word and, in turn, the action described by the sentence containing it.

(d) Dramatization
A play was enacted, providing oral reading practice on reading material containing the vocabulary words just introduced. The play, written by the teacher was adapted from the lesson material to be read for comprehension testing purposes the next day.

(e) Review
The vocabulary words selected for emphasis were read aloud by the students just before the class ended, an exercise designed to fix words in their minds.

Day 2

(a) Phonics Games
As during Day 1.

(b) Review
Oral reading of the vocabulary list introduced on Day 1.

(c) Presentation of Story Material
After the students closed their eyes and relaxed, while over background music, the teacher read, with great emotion and dramatic style, a page from the story booklet which the students would be expected to read and

comprehend. Students were encouraged not to try to remember the details of the story; instead, they were instructed to relax, enjoy the music and experience the imagery evoked by the teacher's dramatic reading. After the story, while the students were still relaxed, vocabulary words were presented again as on the previous day.

(d) Oral Reading
Students read the story aloud from the Barnell Loft lesson booklet. The teacher noted and corrected pronunciation errors.

(e) Comprehension Check
Students answered questions provided in the Barnell Loft material. Results were recorded each day on a personal performance card.

Due to an administrative directive, half of the students (in groups of four) were taught on alternate days: Monday, Wednesday and Friday of one week, Tuesday and Thursday of the next. The other half had a Tuesday, Thursday, Monday, Wednesday and Friday schedule. Thus, all students had five 45-minute periods of instruction during each two-week period. No instruction took place during the first half of September and the last half of May, during which detailed pre and post testing on the Stanford Diagnostic Reading Test took place. Therefore, the forty students in this program received the equivalent of four months of instruction; classes met every other school day for eight months.

Results

Gain scores (in months) are summarized by grade level in Figure 1 below. It should be remembered that students were grouped in classes according to reading comprehension pretest scores, not by grade. Thus each class usually contained a mixture of ages and grade placement levels.

Grade	Number of *Students*	Average *Gain*
2	14	10.64
3	11	14.09
5	4	19.5
6	8	45.13
7	3	12.67

Figure 1

Average Gain Score (in months) on the Stanford Diagnostic Reading Comprehension (Total) Subtest.

It is clear that overall program results were good: an average of about nineteen and one-half months gain after what amounted to four months of instruction. However, the large variance in results from grade to grade is noteworthy and bears further comment.

Discussion

In past years, remedial reading students instructed through this collection of suggestion techniques have averaged just over four months gain per month of instruction. In the past, classes have met every day for four months rather than every other day for eight months. However, the main point of concern here is not the issue of massed vs. distributed instruction but the among-grade variation which was so great: second graders averaged 10.64 months gain while sixth graders averaged over 45 months gain. A closer look at the general characteristics of students in each grade may be helpful.

Second graders entered the program as true non-readers, pretesting at 1.0 or lower (kindergarten) levels. At first these students were so in need of remediation that materials as basic as Barnell Loft's "Getting the Facts," Book A were too difficult. These second graders had little or no sight word vocabulary and ranged in IQ from 70 to 89.

Third graders tended to have a beginning second grade sight word vocabulary which, though certainly below par, did give them a basis from which to begin the learning-to-read process. Like the second graders, IQ's were in the 70 to 89 range.

Fifth graders were in the same 70-89 span, but seemed better able to fully participate in the instructional routine--they enjoyed the dramas, had little trouble in learning to relax and enthusiastically reported stories about the images they experienced.

Sixth graders were in the normal (90-112) IQ range. They had a complete sight word vocabulary and could recognize grade level vocbulary word in isolation. Comprehension was their common problem--it was very low and was the reason they had been assigned to remedial classes. This group was delighted at the change of pace from their regular instructional routine and seemed to make the most of everything--drama, relaxation and imagery.

Seventh graders, like the second, third and fifth graders, were in the 70-89 IQ range. This group was mature enough to know what was expected of them but carried out the instructional ritual with considerably less enthusiasm than did the others.

Clearly, this particular S.A.L.T. package worked best with students who were near average in IQ, had already acquired considerable vocabulary and were old enough to consider relaxation, imagery and drama a pleasant diversion from "regular" instruction. A few students in this group scored at the "high school graduate" level on reading comprehension at year's end.

On the other hand these suggestion techniques were least effective with young (second grade), lower IQ students, some of whom never quite seemed to catch on to what was expected of them in the relaxation sessions or to participate fully in the dramas.

Grades three, five and seven contained students typical of past years and together averaged 15.06 months gain--reasonably close to the 16 months gain norm that has established itself since 1974 for a four-month instructional period.

But now we come to the bottom line. What is it all worth? Certainly it is encouraging that the better remedial reading students with higher potential begin to discover their outer limits of capability.

But what about the others, on the lower end of the IQ scale? Or, what about the program's average gain, which, as previously mentioned, hovers around a 4:1 gain/month of instruction ratio? The authors realize that such a figure, good as it is, is not enough.

In order to be considered truly remediated, a student must be brought to grade level and must then apply that skill in the regular classroom. A quick review of unsolicited comments made by other teachers at Huntley Hills indicates that more than half, perhaps three-fourths, of S.A.L.T. remedial reading "graduates" do not read as well in other classes as they do in the concentrated positive-suggestive atmosphere of the S.A.L.T. classroom.

The hard fact is this: Until remedial reading students in the 70-89 IQ range can be brought to grade level (sixteen months' gain in four months of instruction does not always accomplish that) and kept there, all day, every day, no miracle has occurred. Reading experts everywhere will say, "All that is very nice, but show me something really great and then I'll get excited!"

Conclusions

After a full five years of experimentation with slight variations of the techniques herein described the authors are left with a mixture of feelings: results have been both exciting and disappointing. Exciting in the sense that large gain scores have been recorded; disappointing in that most students in the 70-89 IQ range have not been remediated in the accurate sense of the term. Considerably improved, yes; freed from reading problems, no.

We have begun to speculate about the variety of suggestion techniques that are appropriate for different age, IQ and reading disability levels. Of course, one combination cannot be appropriate for all. We have seen dramatic differences between the responses of second and fourth graders over the years, and we are moving toward the conclusion that the program described herein works best beginning in the fourth grade, although many third graders do respond favorably.

It is also clearly impossible, with these particular suggestion techniques, to turn a low IQ student into a genius or anything resembling one. What seems to be possible at this point is to enable students with IQ's in the 70's to function about ten points higher and to enable those in the 80's to function about 15 points higher. Students with IQ's of 90 or more have outer limits of educability which are much higher than we have ever dreamed, particularly considering the crudeness of this "first generation" of suggestion techniques.

Surely we are in for more pleasant surprises as the science of suggestion as a pedagogic tool is further explored.

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Une évaluation critique de l'application de SALT au travail correctif de la lecture
On présente dans cet article les résultats des recherches faites en Georgie en 1978-1979 sur le travail correctif de la lecture. On analyse les effets du programme "SAL." selon l'âge et l'intelligence des élèves.

S.A.L.T. auf Abhilfeleseunterricht verwendet: eine kritische Bewertung
Abhilfeleseunterrichtsergebnisse für das Schuljahr 1978-79 werden dargelegt, und betont wird die Bewertung der S.A.L.T. Methode in Bezug auf verschiedene Alters- und IQ Stufen.

S.A.L.T. Aplicada a la Corrección de la Lectura: Una Evaluación Crítica
Se presentan los resultados de la corrección de la lectura del año escolar de 1978-79, dando énfasis a la evaluación del programa de S.A.L.T. para las diferentes edades y niveles de las pruebas de inteligencia (IQ).

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The Waldorf Schools: An Artistic Approach to Education

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Abstract

The Waldorf Schools, relatively unknown in the United States, are based on the idealistic philosophy of Rudolf Steiner (1860-1925). The child-centered curriculum is universal in that it attempts to develop the motoric, artistic and academic skills, while fostering the personality uniqueness of each child. The unique aspects of the Waldorf Schools are: the continuous teacher (grades 1-8), Eurythmy, artistic curriculum, grouping by temperament, and no textbooks. The curriculum and teaching methods are based on the stages of human development. The curriculum is fitted to the needs of the child, not the child to the curriculum.

The Waldorf Schools, sometimes known by their founder's name Rudolf Steiner (1861-1925) are relatively unknown to American educators and parents. The first Waldorf School opened in Stuttgart, Germany in 1919 by Emil Molt, a manufacturer, who wished to offer to the children of his employees a different kind of education. Steiner was asked to undertake the selection and training of teachers and oversee the management of the school. It developed beyond its original intention and soon opened its doors to the general public, increasing in a few years to an enrollment of over 1,000 children. Between the two world wars, Waldorf Schools spread into Austria, Hungary, Holland, Switzerland, Norway, England, Scotland and the U.S.A. Before and during World War II, the schools in Europe were closed by the National-Socialist regime of Hitler. Since then the Waldorf Schools have been re-established, and 170 schools are to be found in twenty countries throughout the world including Canada, New Zealand, Australia, South America, South Africa, Mexico and the United States, which has eighteen.

The Waldorf Schools are private; most derive their funds from tuitions, supplemented by donations, endowments and grants. Each school is financially and administratively independent of the others. Each Waldorf School is generally administered by the faculty rather than by an outside appointed principal or headmaster.

However, the schools are philosophically and educationally linked by Steiner's Anthroposophical philosophy, a form of critical idealism. They cooperate by sharing curricular materials and educational ideas and through teacher-pupil exchange programs, seminars and international conferences. Another viable link is the number of Waldorf teacher training centers in Europe and the United States.

The Waldorf Schools are co-educational schools for normal children. This means that--as in every other school--there are children who are gifted or slow. The Waldorf school does not include mentally handicapped children. There are special schools and homes--also

connected with the name of Rudolf Steiner--where such children are treated both educationally and medically in accordance with their special needs. These latter institutions, number 123, also located internationally, have no direct connection with the Waldorf Schools for normal children.

The Waldorf Schools cannot be categorized under one or another of the better-known types of education in practice today. It is neither a school conducted along traditional lines, such as the public schools nor, on the other hand, is it in any sense one of the modern "self-expression" or open schools, where children are encouraged in varying degrees to select the curriculum and the activities and allowed to do as they like. On the contrary, Waldorf teachers believe that their work must be a living work of art derived from a knowledge of the developmental needs of children, a knowledge found neither in tradition nor theoretical programs dictated by society nor in the mere wishes of the children. Waldorf children do not do what they like, but on the contrary, "are so taught that they learn to enjoy what they do"(Rudolf Steiner Educational Association, 1973). In a sense, this is the motto of Waldorf education.

The knowledge of what children need for their development is based on Steiner's philosphy educational principles and his insight into the growing child. These determine both the subjects in the curriculum, and the time and method of presentation.

Steiner purports to have developed a curriculum and teaching methods that are supportive of and compatible with the unfolding capacities and stages of development of the growing child. It is perhaps the only educational program in which the curriculum and methods of teaching are wholly based on the physical, emotional and intellectual needs of children.

The basic curriculum that Steiner outlined in the early 1900's, which prescribed the subjects taught at each grade level, is essentially the same curriculum used by Waldorf teachers today. The major difference is the updating of content (e.g., history, science, mathematics) to keep current with the times, the adaptation of the curriculum to the different cultures and communities where the schools have been established and to accomodate the socioeconomic background and ability of the children. Although the values, mores, economics and the culture of society have changed, the fundamental needs of children have not. It is to these fundamental and developmental needs that Waldorf education addresses itself.

For example, Steiner felt that the teaching of certain intellectual subjects, such as reading and physical science, should be delayed because of their incompatibility with and potentially harmful effects on children's psychological development. However he recommended teaching languages, art and natural sciences throughout the elementary grades because they are supportive of children's overall development. How a subject is taught is just as important as what is taught. The experience is primary, the subject is secondary. Harwood explains;

In a Waldorf school, the children are kept together by age in order that their educational experiences may meet the deepest needs of each stage of life. A certain period in history, a certain science, a certain process in mathematics should be taught in conformity with the child's needs. What he can do with it will depend in part on his intellectual and in part on his artistic or imaginative ability. The theme is given by the age, the variations by the ability and temperament. (Harwood, 1959)

The goal is to fit the curriculum to the needs of the child, not to mold the child to fit the curriculum.

Language Arts

For example, formal reading is purposely delayed longer than in most schools until a firm foundation is assured. Reading material is not selected from basal readers, but from the best literature. Oral communication is an essential part of the reading program in which great care is taken to develop clear and precise speech.

Two modern languages are taught throughout the grades. They are started in the first grades with songs, games and poems. This captures the child's awakening forces of imitation, insuring exact pronunciation and greater facility in the languages. If languages are postponed to adolescence, they can only be learned through intellectual efforts, whereas at the primary grades the child learns them as he once learned his mother tongue.

Social Studies

The Waldorf curriculum is so integrated that it is difficult to separate subjects according to disciplines. For example, fairy tales, fables, legends, poetry, history, etc. are not only the content for the social studies curriculum, but are the topics for the reading program as well. Language arts, reading and history are one and the same. The topics purposefully selected for the successive grades for story telling, discussion, reading and study are fairy and folk tales (first grade); animal stories and fables (second grade); selected parts of the Old Testament (third grade); and Morese mythology (fourth grade); Greek myths (fifth grade); ancient and medieval history (sixth and seventh grades); and contemporary history (eighth grade).

History is taught at first through dramatic pictures, glimpses of the heroes of the past. Veneration and feeling are called forth. Children are made to live the historical events of old. They are vividly acquainted with the living impulses, which stirred the hearts of ancient, medieval and modern man.

During the early grades geography is linked to the child's immediate surroundings. It includes a description and the actual building of houses on a small scale, which includes the discussion of building materials in various countries and climates (Baravalle, 1943). He is gradually led to an understanding of his own environment, his country and the world. This leads into the beginning of a comprehension of the universe in the study of astronomy in the seventh grade.

Math and Science

Waldorf teachers believe the sense for mathematical truth inherent in all children can best be developed by using the natural rhythms found in the number system and in the children themselves, and the organic

principle of working from the whole to the parts. Since the number system is conceived as a kind of organic totality, all four processes of addition, subtraction, multiplication and division are mastered simultaneously and their interrelations are explored. This approach enables the teacher to approach algebra and geometry in the sixth grade.

Actually the geometry curriculum begins in the first grade with freehand form drawing which continues to the sixth grade, where children construct geometric figures using compass, protractor and ruler. The idea is to first have them gain experience with geometric forms and their variation and then gradually learn the associated geometric laws and theorems.

The goal of science instruction is to instill in the children a reverence for nature, which is called forth in the early grades through fairy tales, myths and fables. When the child reaches a certain level of maturity and objectivity, he is introduced to the creatures and elements of nature. The Waldorf curriculum is based on the belief that "The child is primarily interested in those realms of nature that are closest to himself," (Baravalle, 1943). Therefore, the science lessons begin with the study of man in his relation to animals, then to plants and finally minerals. According to Baravalle (1943):

> The teacher shows how the various animals develop their specific qualities reaching far beyond those of man, for example, the dog's sense of smell, the eye sight of the eagle, the monkey's skill in climbing. But man's physical inferiority is balanced by his imagination and ingenuity to invent tools that can do whatever animals do onesidely.

The plant world is characterized similarly, i.e.; a plant is man turned upside down. The roots of a plant are comparable to man's respiratory system and the flowering process is analogous to man's reproductive process. "All this involves ideas which the children will only be able to follow up in their later botany lessons...they can (now) see pictorially what will later be developed into scientific concepts," (Harwood, 1963). Botany is studied in relation to the natural surroundings, and minerals in connection with the formations of rocks and mountains. The rhythm of the seasons is also stressed.

In the sixth grade, corresponding to the adolescent stage of development, mineralogy and elementary physics are introduced. Steiner felt that the more artistic and living subjects, such as natural science, were more conducive for the young child's development than the physical sciences, which should be reserved for the adolescent who is more intellectually, experientially mature.

Fine and Practical Arts

The arts permeate every subject and activity in the Waldorf curriculum. Waldorf teachers maintain that skill precedes creativity. Therefore, all artistic skills are taught on a developmental, grade level basis. The children gain greater skill and technique with each successive grade. In painting, drawing and crafts for the child to express himself, he must learn to handle the tools and materials. The nature of pure water color is experienced on various media. Form is developed out of color. Shaded rather than line drawing is taught and is used to illustrate their self-made textbooks. Knitting, crocheting, sewing, modeling and woodwork are taught to develop manual dexterity and serve as a

balance to the intellectual subjects of the curriculum.

In music the goal is to encourage the child to love music and to become skilled and active in it. Group and individual singing lessons form an integral part of the curriculum. Careful training is given to achieve a free singing tone and an accurate sense of pitch and rhythm. Beginning with the first grade every child learns to play the wooden "recorder," a flute-like instrument, which gives an intimate connection between music and his own breath. Music theory is introduced in the third grade.

Eurythmy, an art of movement that outwardly expresses the sounds of speech and music, is taught throughout the grades. It is used to help children harmonize and coordinate body and mind through artistic and therapeutic activity. It also affords an additional method of teaching writing, reading, arithmetic, geometry and language.

One unusual feature is the practical application of the personality concept of temperaments to help children adjust socialiy and psychologically. Steiner revived the ancient Greek idea of the four temperaments and how it could be applied to education. The Waldorf teachers attempt to group the children in their class according to their temperament--melancholic, phelgmatic, sanguinic and choleric. The lesson is also structured to focus on the different temperaments.

Basically Waldorf education is children-centered, a new art of education based on a different concept of human development. Waldorf education is a complex system and to fully understand it, it is necessary to know Steiner's anthroposophy and the theory of learning that flows from it. To grasp one aspect of the educational process, necessitates an understanding of the whole. Harwood (1963) states, "For there never was an educational movement in which practice more closely embodies theories, in which the smallest part more accurately reflects the organic whole." It is hoped that this introduction will throw some light on an educational movement that should be better known.

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Les Ecoles Waldorf: Une méthode d'enseignement artistique - Peu connues aux Etats-Unis, les écoles Waldorf sont basées sur la philosophie idéaliste de Rudolf Steiner (1860-1925). Le programme scolaire s'adresse avant tout à l'étudiant en tant qu'individu et développe non seulement son intelligence mais aussi sa créativité et sa personnalité. Les écoles Waldorf se distinguent par les éléments suivants: l'emploi du même professeur dans les huit premières classes; l'eurythmie; un programme d'études "artistique"; des groupes homogènes, composés selon le tempérament des étudiants; le refus du manuel écrit. Le programme d'études et les méthodes d'enseignement sont basés sur les stages du développement humain et s'adaptent avant tout aux besoins de l'enfant.

Die Waldorf Schulen: eine künstlerische Ausbildungsmethode- Die Waldorf Schulen, die in den Vereinigten Staaten ziemlich unbekannt sind, sind auf der idealistische Philosophie von Rudolf Steiner (1860-1925) gegründet. Der auf Kinder zentrierte Lehrplan ist universal in dem Versuch, die motorischen, künstlerischen, und akademischen Fähigkeiten zu entwickeln, und dabei wird die Persönlichkeitseinzigartigkeit von jedem Kind gefördert. Die einzigartigen Aspekte von den Waldorf Schulen sind derselbe Lehrer (von der ersten bis zur achten Klasse), Eurythmie, künstlerischer Lehrplan, Einteilung in Gruppen nach Gemütsbeschaffenheit und keine Texte.

Las Escuelas Waldorf: Una Aproximación Artística a la Educación- Las Escuelas Waldorf, poco conocidas en los Estados Unidos, están basadas en la filosofía idealística de Rudolf Steiner (1860-1925). El currículum que enfoca al niño es universal en su proyección para desarrollar las habilidades físicas, académicas y artísticas, al mismo tiempo que desarrolla la personalidad particular de cada niño. Los aspectos que caracterizan a las Escuelas Waldorf son: el mismo maestro para los niveles 1-8, eurritmia currículum artístico, agrupamientos basados en el temperamento, y carencia de textos. El currículum y los métodos de enseñanza son basados en las etapas del desarrollo del ser humano. El currículum es acomodado a las necesidades del niño, no el niño a las del currículum.

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The Effects of a Guided Imagery Activity on Various Behaviors of Low Achieving Students*

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Abstract

This study investigated the behavioral effects of guided imagery consistently used in one section of a beginning Spanish class in high school vs. no guided imagery in a comparable class section in the same school and taught by the same teacher. All students were low achievers based on lowest quartile reading scores. An observational checklist of 12 negative classroom behaviors and 4 positive behaviors was the criterion. Significantly more negative behaviors were observed by 3 independent observers in the comparison classroom than in the guided imagery classroom. Further, the number of negative behaviors increased in the comparison class as the school year progressed, while no change in such behavior occurred in the imagery classroom. No differences in positive behaviors were observed.

During the past few years we have witnessed a growing interest in the use of guided imagery/meditative types of activities in education settings. Publication such as *Dromenon* , the *AHP Newsletter* and *The Journal of Humanistic Psychology* , *The Journal of Transpersonal Psychology* , and the *Confluent Education Journal* , as well as the *SALT Journal* and *Brain/Mind Bulletin* regularly publish accounts of successful uses of guided imagery either in education or health education programs. Proponents of imagery/meditative types of activities claim that their students seem to be more relaxed, focused, pay closer attention to material being taught, get along better with each other, are more loving with each other, and in some cases, seem to achieve more of the subject being taught. Most of these reports are anecdotal or testimonial in nature. An ERIC search revealed that little or no empirical evidence is available to show the effects of using various imagery activities on students in regular education settings.

In Los Angeles, twenty foreign language teachers have been participating in a three year specially funded Title IV-C language project called "The Confluent Teaching of Foreign Languages" directed by this author. As part of the staff development program, the teachers are led

* This research project was made possible through a mini grant awarded by the Los Angeles chapter of the Association for Humanistic Psychology. The project was directed by Beverly Galyean, a confluent education consultant for Los Angeles City Schools and the education coordinator for the LA-AHP. Copies of the report are available by writing to KenZel Consultant Services, 767 Gladys Avenue, Long Beach, CA 90804. (Send $2.25 to cover copying and mailing).

through a variety of self awareness activities. Among these is a series of guided imagery/meditative type of activities. In turn, the teachers lead their students through these activities during language lessons. The students then draw and write about their personal experiences using the target language as a vehicle for expression (Galyean, 1978).

During the second year of the project, several of the teachers reported that their students enjoyed the imagery activities the best and that they had begun to use these on a weekly basis for presenting various language structures and vocabulary. Since the curriculum design of the funded project included many different types of awareness activities, it was not possible to research the effects of only the guided imagery/meditative type of activities on student achievement. The Los Angeles Chapter of the Association for Humanistic Psychology awarded a mini-grant to this author for the purpose of establishing such a research project adjunct to the one being conducted through federal funding. One of the project teachers volunteered to participate in this study and offered to use a meditation activity on a daily basis in one of her Spanish classes.

Population

The research took place in an inner city public high school located in Los Angeles. The school is racially integrated with the highest percentage of students in order being black, oriental, and anglo. The school has three thousand students and is considered to be a "minority" school within the boundaries of the school district.

One teacher of Spanish and two of her Spanish classes were the subject of this study. Each class was a first level Spanish class and consisted mostly of sophomore and junior students. The experimental class numbered thirty-four and the comparison class numbered thirty-two. Students in both classes were in the lowest quartile of reading for the school and consequently were placed in the "low achieving" academic track.

The Study

The teacher taught both of her classes according to preferred teaching methods and textual materials. The students used the same texts and materials, and observation reports confirmed that the teacher's behavior was veritably the same toward both classes. Although it was not possible to obtain pretest scores, an attempt was made to select two classes with similar language proficiency. The teacher, language faculty, and outside observers were satisfied that a fair match had been made.

Beginning in January the teacher introduced a guided imagery activity with affirmations into one of the classes. This group served as the experimental class. In January, when the teacher realized she had a group of kids who didn't want to be in school, let alone her Spanish One

class, she asked me for help. I taught the kids the meditation activity and told them that it would help them in all of their classes. I also mentioned that people all over the United States and in other countries had found meditation to be helpful for their personal lives. The first time we tried it about half the kids really did it - the other half observing but not interrupting. I then came a week later and led the kids in the same activity. After that the teacher began doing it with them two-three times per week and after about one month she did it every day to begin the class. Soon the kids were asking to write and lead their own meditations and to bring music to play in the background. In actuality the teacher continued to lead most of the meditations with kids assuming this leadership perhaps once every ten days. The intervention took place during the first five to seven minutes of class and was repeated on a daily basis. This imagery activity differentiated the two classes and was the only intervention introduced outside of regular textual or methodological language teaching activities.

The imagery activity was designed to assist the students to a) focus on their inner strengths, b) view themselves as potentially successful learners, and c) view the teacher and the others as helpers in their quest for success.

The dependent variables considered for the study were: 1. attentiveness, 2. involvement in the lesson being taught, 3. supportive interactions among the students themselves (cohesiveness), and 4. supportive responses to the teacher.

The Guided Imagery Activity

"Close your eyes for a few minutes and relax. Take a deep breath. As you breathe in, imagine yourself taking in all the most beautiful, wholesome, helpful, and good energy around you. As you breathe out, see yourself breathing forth any tension, worry, doubt, or negativity you might be feeling. (pause) Do this again...slowly breathe in and take with you all the good that is around you. As you breathe out, rid yourself of any tension, worry, doubt, or negativity that you might be feeling. (pause) Take another deep breath, breathing in the good around you. This time as you breathe out, feel yourself floating away...floating gently away from this room. (pause) Float away now to a place where you really like to be. This is a favorite place where you feel really good. Go there now...gently...floating to your place. (pause) When you get there just enjoy being there...(pause) Now while at this place, look into the sky and see the sun...warm...brilliant. Ask the sun to descend upon you making you feel very warm...comfortable...secure. Notice how the sun warms but doesn't burn. The sun seems very friendly today. (pause) Now call the sun to enter your body through the top of your head. See how it lightens you...makes you feel weightless. Gradually it descends through your head...releasing all tension from your eyes...jaws...neck...shoulders. Then it quietly descends through your shoulders...arms...chest...breast...stomach...hands...thighs...legs...and feet. Notice how light you feel. Experience your own warmth and brilliance. Experience the good that is you. (pause) Now see yourself as absolutely perfect...capable of achieving anything you want. You have all the ability to succeed. See yourself as perfect. (pause) What do you look like as perfect? How are you behaving? How do others think of you? (pause) See yourself as absolutely perfect. Now see yourself as perfect in this class. You have all knowledge...all ability to be a perfect student. It's up to you. What do you look like as a perfect student? What are you doing in the class? How are others responding to you? (pause) Now take a moment to say some things to yourself to remind you that you are, indeed, perfect, and that you can be

perfect anytime you wish. Repeat to yourself: I am a perfect person. (pause) I am a perfect student. (pause) My teacher is here to help me continue to be perfect. (pause) The others are here to help me continue to be perfect. (pause) I am here to help myself continue to be perfect. (pause) Say this to yourself three times. (pause) Now take the sun that has descended through you and slowly draw it back up through your body...leaving you with a feeling of lightness and brightness. (pause) Send the sun back into the sky and feel your body so light...so gentle...so cared for. (pause) Take a deep slow breath...hold it at the top...and slowly let the air out and feel yourself floating back to us here in the room. (pause) Open your eyes and enjoy the deep feeling of relaxation."

At times the students were asked to share their experiences and/or to draw them.

The Instruments

An observation sheet was designed to provide observers with a means of recording expected behaviors. The 16 items on the sheet were derived from a pilot study conducted the previous semester where students were asked to analyze their own behavior changes as a result of the imagery activity. The teacher and school personnel were also asked to indicate any behavior changes that had occurred after students used the activity. From this open list, summaries of statements were made and a list of the most commonly occurring changes was drawn up. Frequency counts of the various behaviors were recorded by three trained outside observers visiting the classes over a three month period. Each observer visited the experimental and comparison class four times making a total of twelve observations conducted on different days. Although the teacher knew on what day observers would come, the students did not.

Negative Items

1. Student enters the room after class has begun while speaking, laughing, or moving loudly and boisterously.
2. Student interrupts while the teacher is talking.
3. Student gives a negative verbal response to the teacher when the teacher gives an assignment or gives the class a specific directive.
4. Student interrupts (verbally) another student while the student is speaking.
5. Student interrupts (non-verbally) another student while the student is speaking.
6. Student laughs at another student while the student is speaking.
7. Student makes a negative comment to another student while the student is speaking.
8. Student looks around the room during a specific exercise or activity (indicating not paying attention to the activity.)
9. Student reads other than assigned material during the class.
10. Student has materials other than those pertaining to the lesson on desk (i.e., pictures, wallet, food.)
11. Student interrupts verbally during an exercise or activity.
12. Student interrupts non-verbally during an exercise or activity.

Positive Items

13. Student addresses another student by name.
14. Student smiles while participating in an exercise or drill.
15. Student participates in oral work at least once.
16. Student participates in written assignment at least once.

The Experimental Hypotheses

1. The experimental (imagery) class would show significantly fewer instances of negative behaviors as evidenced in items 1 - 12 on the observation sheet than would the comparison class.
2. The experimental (imagery) class would show significantly more instances of positive behaviors as evidenced in items 13 - 16 on the observation sheet than would the comparison class.

Statistical Analysis Of Classroom Observation Of Student Behavior

TABLE 1 summarizes the observational data comparing the classroom using meditation techniques with another (beginning) Spanish class, taught by the same teacher, in which she did not use meditation. These observational data have been analyzed statistically to determine if the differences observed in kinds of behaviors in the two classrooms are significant; that is, if they are unlikely to have occurred by chance.

TABLE 1

Summary of observations of student behavior, confluent (meditation) and comparison Spanish classes

	OBSERVATION TIMES				
	January	February	Early March	Late March	TOTALS
Confluent Classroom Negative Behavior	46	50	53	48	197
Comparison Classroom Negative Behavior	94	130	110	130	468
Confluent Negative Behavior (without Item 8)	23	30	33	27	116
Comparison Negative Behavior (without Item 8)	90	100	87	94	347
Confluent Positive Behavior	180	170	167	170	713
Comparison Positive Behavior	130	130	150	130	575

*I am indebted to Jana Stanton, an independent evaluator, for the statistical operations and analyses.

In conducting these statistical tests, our major purpose was to determine whether observed differences were significant enough to warrant the conclusion, basic to all good empirical research, that: "Aha, something is going on. We should examine the phenomenon more closely."

Thus, in exploratory analysis, we have had to set aside concerns about interrater reliability, fine methodological qualifications about

Table 2

Difference in observed frequencies, individual behavioral categories, confluent (meditation) and comparison classrooms.

Negative Behavior	Confluent	Comparison	Chi-sq.	Probability
1	2	17	11.84	.001
2	7	33	16.9	.001
3	1	28	25.3	.001
4	2	20	14.7	.001
5	4	13	4.76	.05
6	0	1	1.0	N.S.
7	0	7	7.0	.01
8	81	121	7.9	.01
9	30	63	11.71	.001
10	40	68	7.26	.01
11	23	73	26.04	.001
12	8	31	13.56	.001
Positive Behavior				
13	89	57	10.31	.01
14	90	57	15.02	.001
15	213	177	3.3	N.S.
16	323	290	1.78	N.S.

N.S.: Not significant at $p<.05$

equal numbers of students a d minutes of observations, baseline measures, etc. A concern for all of these will be built into later studies; the purpose of this study is to establish an entirely new line of research to explore the use and effectiveness of holistic awareness and personal consciousness strategies in natural classroom settings.

From the raw data totals, it is clear that the observers recorded less than *half* the amount of "negative" behaviors in the confluent meditation classroom as in the comparison classroom. Because of the probable ambiguity as to the practice or negative character of the behaviors included in Observation Category Item #8, "student looks around the room during a specific exercise," we have presented the data both with and without that item.

Next were the tests in differences in the total frequency of various negative behaviors and the relative occurrence of *no* negative behaviors.

The total number of negative behaviors observed in the comparison classroom, both with and without Item 8 (student looks around) is significantly greater than the negative behaviors observed in the meditation classroom. (Chi-square = 109.5 and 115. respectively, df = 1, and $p < .001$)

Next was an analysis of the 16 individual items in the two classes. The observed frequencies for the individual categories of behavior differed considerably; 11 of the 12 individual student actions grouped as negative were significant at the .05 or better levels; only one behavior (nonverbal interruption) showed no significant difference. Of the four positive or engagement behavior categories, two showed significant differences: students addressing each other by name, and students smiling while participating. See Table 2.

A parametric test of the mean differences in negative behaviors averaged across the 12 observation periods was significant at the .01 level with the ambiguous item (#8) included. Since this item created a skewed distribution for the confluent meditation group, a second means test was run excluding #8. The results showed significance at the .05 level. See Table 3.

Table 3

Analysis of differences between average number of negative behaviors across 12 observation periods, confluent (meditation) vs. comparison classrooms.

	All Negative		*Without #8*
	No.	Mean	Mean
Confluent	197	16.5	3.04
Comparison	468	39	8.54
t	8.66*, $p < .01$		3.03*, $p < .05$

The more exciting differences were found in the significant *increase* in the frequency of negative behaviors from the first to the last observation period for the comparison class, compared to no significant change for the meditation class. See Table 4.

The overall increase in number of negative behaviors observed in the comparison classroom was significant at the .05 level, and the increase in negative behaviors observed without item #8 was highly significant at the .001 level. Not only was more negative behavior observed, but so in almost all the categories, by March.

Table 4

Changes in frequency of negative behaviors, confluent (meditation) and comparison classrooms over 3 observations.

All 12 Items	Jan	March	Chi-Square
Confluent	45	45	N.S.
Comparison	94	126	4.88*, $p < .05$
Without #8			
Confluent	23	27	N.S.
Comparison	66	94	6.83*, $p < .01$

Finally, a test of the difference in absolute occurrence or non-occurrence of negative behaviors was made, because of the interesting increase in the range noted above. The difference in the *non*-occurrence of negative behaviors was very impressive. See Table 5.

Table 5

Frequencies of negative behaviors in all 12 categories for final observation period (late March), confluent (meditation) and comparison classrooms.

	Negative	No Negative	Chi-Square
Confluent	64	79	52.09*, $p < .001$
Comparison	114	29	

The change in positive behaviors observed from January to the end of March was not significant for either classroom.

Discussion

The results of this analysis are that very real differences in student behavior occurred in the classroom in which the teacher used a meditation to begin the day's lesson. The finding of differences in *negative* or disruptive behaviors between the two classes suggests that the students' reports about their experiences are valid: the meditations created a climate of positive self-image and community, in which fear, tension, put-downs are no longer evoked or needed.

The "positive behavior" categories were far fewer and less differentiating; two of the four--smiling and addressing other students by name--did prove to discriminate between the confluent meditation and comparison classrooms.

Since a "normal" increase in student disruptiveness can be predictably expected by the end of March, we would like to stress the *lack* of any such increase in the meditation classroom, along with the significant increase in the comparison classroom (taught by the same teacher). Also, the use of 12 observation periods assures a valid sample of classroom behavior.

Comments Concerning the Research

It was not possible to conduct a true experiment: the comparison classroom could not be equated with the meditation classroom on academic or behavioral measures. There was no opportunity to establish a baseline of behavior prior to the introduction of the meditation exercises, a step which is highly desirable in the proposed replication of the study. As reported earlier the two classes appeared to be much the same in November in the amount of disruptive behavior, based on informal observations. Unequal numbers of students may also contribute to a lack of absolute certainty about these results.

These qualifications hardly diminish the impact of our overall findings, which are:

(1) The use of a meditation activity is strongly associated with highly significant differences in the amount of disruptive behavior across 12 observation periods.

(2) The development of a set of observation categories for disruptive or non-facilitative student behavior, *based on* student and teacher report. This has been proved to discriminate between classrooms, one of which, as both students and teacher testified, had a cooperative, friendly, focused climate for learning.

Recommendations

The results of this study underline the value of replication. The two goals of the replication ought to be:

(a) A descriptive documentation of all possible observed differences between classrooms in which meditation is an integral component

of the learning process and comparable classrooms where it is not.

(b) An evaluation of the strength of these observed differences.

In order to carry out both goals it will be important to refine both positive and negative categories of behavior and eliminate any ambiguity in the direction of the behavior. Item 8 (student looks around the room) was intended to record a *lack* of attention, but it seems probable that positive, engaged behaviors would have been recorded as well under this item. Establishing the unambiguity and range of specific behaviors will strengthen the findings in any future study.

The second methodological improvement will be to establish a baseline of behaviors prior to the introduction of meditation, for both innovative and comparison classrooms, following the time-series design suggested by Campbell and Stanley (1963).

Repeated observations similar to those in this study after the meditation began would then allow stronger comparisons to be made within and across classes.

Conclusions

Although we were not able to conduct an experiment in light of Campbell and Stanley's recommendations for a true experimental design, we were able to match groups satisfactorily, apply statistical analyses to the design, and conclude that there seemed to be a strong relationship between the favorable behavioral results and the intervention of a guided imagery activity. Since the imagery activity provided the only noteable difference in teaching interventions, and since the teacher's behavior toward the students in both the experimental and comparison classes was relatively the same, we are encouraged that the positive responses of the students was due to their repeated use of a guided imagery activity in their Spanish class. It is likely that the use of this activity (or activities of similar design) may influence students to a) show more attentiveness in class, b) be more involved in the lesson itself (more participation in the lesson activities), c) relate more favorably with others in the class, and d) respond more helpfully to the teacher's direction of the class.

Further research is needed to determine a) the long term effects of using the activity, b) the activity's effects in other classes and in the students' private lives, and c) the effects on cognitive achievement (subject matter proficiency). Attempts should be made to a) use pretest scores as a baseline for proper statistical analyses, b) refine our definition of "positive" and "negative" behaviors, and c) conduct more frequent observations.

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Les effets du rêve éveillé dirigé sur le comportement des étudiants peu aptes

Dans cet article on traite des effets du rêve éveillé dirigé sur le comportement des étudiants. Deux classes ont été comparées--une classe d'espagnol pour débutants où on utilisait tous les jours des exercices de visualisation et un groupe de contrôle enseigné par le même professeur dans le même lycée. D'après des tests standard, tous les étudiants avaient été classés peu aptes. Une liste de contrôle de 12 comportements négatifs et de 4 comportements positifs servait de point de repère. Il n'y a pas eu de différence entre les deux classes en ce qui concerne le comportement "positif"; cependant, trois témoins indépendants ont observé beaucoup moins de comportements "négatifs" dans la classe où on se servait du rêve éveillé dirigé que dans le groupe de contrôle. Pendant qu'il y avait une augmentation dans la fréquence de comportements "négatifs" dans le groupe de contrôle, aucun changement dans le comportement "négatif" n'a eu lieu dans la classe qui utilisait régulièrement des exercices de visualisation.

Die Wirkung von geleiteter Bilderformulierungstätigkeit auf verschiedene Verhaltensweisen von Schülern mit niedriger Leistung

Diese Studie untersucht die Verhaltenswirkung auf eine ständig unter geleiteter Bilderformulierung unterrichtete spanische Anfängerklasse und vergleicht sie mit einer ähnlichen Klasse in derselben Schule, welche vom selben Lehrer unterrichtet wird aber ohne Anwendung der geleiteten Bilderformulierung. Alle Schüler gehörten zum niedrigsten Leistungviertel, was aus den Leseprüfungen hervorkam. Das Kriterium war eine Beobachtungskontrolliste, welche zwölf negative und vier positive Klassenzimmerverhaltensweisen aufwies. Bedeutend mehr negative Verhaltensweisen wurden von drei unabhängigen Beobachtern in der Kontrollgruppe bemerkt als in der Gruppe mit geleiteten Bilderformulierungen. Weiter steigerte sich die Zahl der negativen Verhaltensweisen in der Kontrollgruppe im weiteren Verlauf des Schuljahres, während keine solche Änderung in der Gruppe mit Bilderformulierung vorkam. Es wurden keine Unterschiede in positiven Verhaltensweisen bemerkt.

Los Efectos de una Actividad usando Imagenes Sugeridas en diferentes Comportamientos de Alumnos con Resultados Pobres - Este estudio investigó los efectos de la conducta con imágenes sugeridas usadas regularmente en una clase de español elemental en un colegio de ensenanza superior (high school) versus una clase semejante sin imágenes sugeridas en el mismo colegio ensenada por el mismo maestro. Todos los estudiantes obtuvieron

resultados pobres basados en los promedios del nivel más bajo en las pruebas de lectura. El criterio fue una lista para observar 12 comportamientos negativos en el aula y 4 positivos. Muchos más comportamientos negativos fueron observados por tres observadores independientes en el aula de comparación que en la clase de imágenes sugeridas. Además, aumentó el número de comportamientos negativos en el aula de comparación mientras continuaba el año escolar, al mismo tiempo que no ocurría ningún cambio de tal comportamiento en la clase de imágenes sugeridas. No se observó ninguna diferencia en los comportamientos positivos.

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Cognitive Expansion
Relaxation and Music in a Recognition Task

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Abstract

To determine the effects of two techniques to expand cognitive awareness, relaxation, and suggestopedic procedures on a recognition task students were divided and tested in five conditions, including: hyperempiria, open focus, relaxation, relaxation plus music and control groups. Each group received standardized instructions, either a test or control procedure, and set of stimulus configurations and a recognition task. Short term (immediate) and long term (48 hours later) testing were conducted. The data were analyzed using a one-way analysis of variance. A significant difference was demonstrated between the hyperempiria and control groups during the short term tests only. No other significant differences were shown. Discussion of findings with suggestions on testing contextual versus nonsense information is offered.

The relationship of various techniques that create an altered state of consciousness and learning tasks has been investigated in many settings within a variety of paradigms. Included among these techniques have been relaxation, task motivation, imagery, hypnosis, alert hypnosis and suggestopedia. Investigations have not clearly established that recall or recognition of either verbal or visual material is more effective in any of these conditions (Barber & Calverley, 1966; Swiercinsky & Coe, 1970). Oetting (1964) attributes this ambiguity to the approaches that utilize sleep induction with relaxation, and suggested that other techniques are more viable for learning. In fact, Liebert, Rubin and Hilgard (1965) demonstrated some success with alertness techniques. Others have found that task motivational instructions (instructions that encourage optimum performance) are the most salient variables when learning and comprehension are enhanced (Donk, Knudson, Washburn, Goldstein, & Vingoe, 1968; Donk, Vingoe, Hall & Doty, 1970).

Recent advances in cognitive expansion altering state approaches offer promise in promoting learning efficiency. These expansion techniques such as open focus (a technique that draws attention to space/volume/distance between two body points), hyperempiria (a technique that incorporates imagery and sense modalities into mind expansion), and alert hypnosis (techniques that incorporate relaxation and hyperawareness) have to date not been investigated thoroughly in enhancing recall memory (Fehmi, 1975; Gibbons, 1970, 1973, 1974; Swiercinsky & Coe, 1971).

Other research has demonstrated that relaxation techniques such as imagery and muscular tense-release sequences offer contradictory results in learning paradigms. Biggers and Stricherz (1976) demonstrated in a recognition task that various forms of relaxation inhibit recogni-

tion of words while placebo groups (told that they were in an altered state of consciousness after crossing their fingers) and control groups performed with significantly more correct responses than did treatment groups. On the other hand, the advancement of research in suggestopedia has indicated that relaxation and suggestion enhance learning and retention (Caskey, 1980; Lozanov, 1975, 1978; Robinett, 1975).

Some evidence exists that low trait anxiety persons (as measured by the MMPI) score better on learning tasks than high trait anxiety persons. With the addition of a variable such as relaxation the reverse tends to be demonstrated (Straughan & Dufort, 1969). Therefore, relaxation may be effective with high trait anxiety persons and detrimental to low trait anxiety people in learning tasks. The authors postulated an internal autonomic feedback loop to account for this.

Physiological changes as a function of altered state of consciousness tend to be similar across techniques (Benson, 1975). Recently, the addition of cognitive mind expansion techniques has shown to produce similar blood pressure reductions as a progressive relaxation procedure (Stricherz, DeLong & LaMontagne, 1979). Further, those authors found differential effects in body tension as a function of a person's currently used (natural) strategy of relaxation prior to relaxation training.

Recognizing that techniques to induce altered states of consciousness have differential effects on cognition and physiological responses, the significance of investigating what effects produce the desired results in which situations, and with which types of subjects seems relevant. The present study was an extension of an earlier study (Biggers & Stricherz, 1976) that added cognitive mind expansion and suggestopedic techniques to relaxation techniques in investigating ability to recognize words in a verbal learning task.

Method

Subjects

Students from eight undergraduate and graduate education classes were recruited for the study. Of the 121 volunteers, nine were eliminated because they were currently on medication or practicing mind control or yoga. Of the 112 who participated in the study, 24 were male and 88 were female. There were 62 undergraduates and 50 graduate students.

Stimuli

Stimulus configuration and tasks were identical to those used by Biggers and Stricherz (1976). The word list was reproduced on 35 mm slides and presented using an electric timer, at 3.5 second intervals.

Procedure

Intact classes were used, these groups were randomly assigned to either one of the four experimental conditions or to the control group. The directions for each group were prerecorded on audio cassettes to insure uniformity across groups. Preliminary instructions for the groups were the same. This included the instructions to sit up straight, feet flat on the floor, hands resting comfortably in laps. The format of the five groups was as follows:

1. Hyperempiria. This group received an hyperempiric induction (Gibbons, 1974). This guided fantasy induction is based upon suggestions of increased alertness, mind expansion, and enhanced awareness and sensitivity.

2. Open focus. This method combines imagination and awareness of the body for deep relaxation (Fehmi, 1975). The subject is asked to imagine the spaces between points in the body or within specified body regions. Fehmi states that the technique leads to a diffusing of attention and a dissolved and expanded state.

3. Relaxation. A standard relaxation was utilized. Suggestions for deep breathing, direct suggestions for relaxation, and images changing color from yellow through black were employed.

4. Relaxation plus music. This section received the same tape as the relaxation group with the addition of a musical background.

5. Control. Standardized introductory instructions were given, then students were instructed to attend to the learning task.

Testing for Short Term Memory

Following altered state inductions the subjects were presented with the stimuli words. Immediately following the subjects were given a list of 80 two-syllable words. The stimuli words were randomly assigned positions within the list. The score for each student was the number of stimuli words correctly identified (n= 112).

Testing for Long Term Memory

Participants were not informed that there would be a follow-up task. Forty-eight hours later students were presented with an alternate form of the 80-word list and were asked to identify those words presented in the initial task (n= 102).

Results

The data were analyzed using a one-way analysis of variance (Kirk, 1968). Mean responses for both the short and long term tasks, as well as summary data for the ANOVA are presented in Table I. A significant difference between the groups was demonstrated on only the short term task. Tukey's HSD specified the significant difference existing between the hyperempiria and the control group. No significant differences were demonstrated in any other group or condition. The open focus condition mean, one of the two cognitive expansion techniques, fell between the hyperempiria and the three other groups. Due to absence, 10 students did not complete the long term task. Three of these students were in the hyperempiria group and had perfect scores on the short term testing.

The recognition patterns of words by group and task were scanned. There did not appear to be either a primacy or recency effect operating in the recall patterns. However, an interesting pattern existed in both the open focus and hyperempiria short term task. The frequency distribution was approximately flat across the 20-word list. This pattern was noted in no other group and did not remain for the long term task. The greatest variability of responses to individual items existed in the long term task within the hyperempiria and control groups.

Table I

Means and Summary Statistics for One-way Analysis of Variance in a Short and Long Term Memory Task

	Short Term Mean	*Long Term Mean*
Control	16.96	12.08
Relaxation	17.47	11.95
Relaxation plus Music	17.43	12.05
Open Focus	17.95	12.90
Hyperempiria	18.78	14.05
F(4,111/101)	2.72	.51
	$p<.03$	NS

Discussion

The data indicated a superiority of a cognitive mind expansion procedure (hyperempiria) over the control condition (normal waking consciousness) in this recognition task. No other experimental condition provided an augmentation of learning that was greater than the control condition. Past research has indicated that control groups performed significantly better than mental, physical or a combination of the two relaxation strategies (Biggers & Stricherz, 1976). The current study failed to replicate these earlier findings. In this study the control condition did not significantly differ from a comparable mental relaxation procedure, even with the addition of music as a bilateral hemispheric input mode. It is possible that other, more salient variables may explain this difference, such as subject anxiety, natural strategy of relaxation, trait anxiety, etc. It is with this failure to replicate that the tentative nature of our findings needs to be advanced, especially in terms of continued research.

Since music background with relaxation, or relaxation alone did not differ significantly from control conditions in these analogue learning procedures, it is suggested that laboratory research may be tapping trace/short/long term memory processes in a contextual nature different than other suggestopedic research. Dhanes and Lundy (1975) have shown with highly motivated suggestable persons that relaxation procedures such as hypnosis-like techniques do augment contextual material but not nonsense syllable material recall. It is possible that the presentation of a scientific investigation calls for a different mind set and response pattern than is called for in on-going classroom learning.

Research by Straughan and Dufort (1969) indicates that relaxation has detrimental effects on low trait anxiety with positive effects on high trait anxiety in relation to recall. It is possible that high (diffuse) anxiety

can be channeled via mind expansion into appropriate output. Research has shown that mind expansion techniques do not reduce physiological responses to the extent that progressive relaxation does (Stricherz, DeLong, & LaMontagne, 1979). Therefore autonomic arousal may be equally related to memory processes, type of altered state inducers, information processing modalities, and various subject characteristics.

The present findings suggest the need for additional research with other subject variables, e.g. trait anxiety, physiological responses, task motivation, and natural strategies used in information processing and relaxation (visual, auditory, or kinesthetic). In addition, since music background and relaxation research have shown equivocal results, the investigation of bilateral hemispheric input devises such as music, rhythmic patterning and hypnotic vocalizations will provide more comparative analyses between traditional and cognitive expansion techniques.

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Les effets de la relaxation et de la musique sur la récognition-
Afin de déterminer les effets sur la récognition des techniques telles que la relaxation et la Suggestopédie, on a divisé les étudiants en cinq groupes, classés comme suits: hyperempirie, concentration ouverte; relaxation; relaxation et musique; groupe de contrôle. Chaque groupe a reçu les mêmes tests de récognition. Les résultats à court terme et à long terme ont été analysés. On a trouvé des différences importantes entre le groupe "hyperempirie" et le groupe de contrôle pendant les tests à court terme. Aucune autre différence significative n'a été démontrée. Les auteurs discutent les résultats tout en présentant des suggestions pour des recherches futures dans ce domaine.

Entspannung und Musik in einer Erkennungsaufgabe-
Um die Wirkung von zwei Methoden zu bestimmen, die kognitives Bewußtsein, Entspannung und suggestopädischen Verfahren in einer Erkennungsaufgabe vergrößern sollen, wurden Studenten getrennt und unter fünf Voraussetzungen geprüft, einschließend: Hyperempirie, offenes Fokus, Entspannung, Entspannung mit Musik und Kontrollgruppen. Jede Gruppe bekam normierte Anweisungen, entweder eine Prüfung oder Kontrollverfahren, eine Reihe von Reisumrissen und eine Erkennungsaufgabe. Kurzfristige (sofortige) und langfristige (nach 48 Stunden) Prüfungen wurden durchführt. Die Daten wurden nach einer einbahnigen Analyse der Differens analysiert. Ein bedeutsamer Unterschied zwischen der Hyperempirie und Kontrollgruppen zeigte sich nur während der kurzfristigen Prüfungen. Sonst zeigten sich keine bedeutsamen Unterschiede. Eine Diskussion von den Ergebnissen mit Vorschlägen für das Prüfen von Kontext- gegenüber Unsinninformation wird angeboten.

Expansión Cognoscitivo: Relajación y Música en Una Actividad de Reconocimiento
Para determinar los efectos de dos técnicas para extender el conocimiento cognoscitivo, relajación y procedimientos sugestopédicos en una actividad de reconocimiento, los estudiantes fueron divididos y examinados bajo cinco criterios, incluyendo: hiperempiria, libre enfoque, relajación, relajación más música y grupos de comparación. Cada grupo recibió las mismas instrucciones, o un examen o un procedimiento controlado, y un grupo

de configuraciones de estímulo y una actividad de reconocimiento. Fueron dados exámenes de los resultados inmediatos y de más extensión (48 horas más tarde). Los resultados fueron analizados usando un análisis de variables directas. Se demostró una gran diferencia entre el grupo que usó la hipnosis y el grupo de comparación sólo durante los exámenes de resultados inmediatos. No se encontraron ninguna otra diferencia significativa. Se ofrece un análisis de los resultados con sugerencias sobre exámenes contextuales versus informaciones sin sentido.

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Le Bien-Etre à l'Ecole: Relaxation Techniques in Paris Schools

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Abstract

Schools in Western Europe are facing the same problems as North American schools. This is a report on a number of programs being implemented in Paris to improve teacher training and to promote student learning. Programs include: theatrical workshops, Sophrology, Vittoz method, music therapy and Suggestopedia. Details are provided on the work of Annie Zwobada in theatrical training and on typical English-language classes being conducted in the schools by Micheline Flak (using yoga) and by Jean Cureau (using Suggestopedia). Paris results show that relaxation training, based on yoga, improves concentration and the ability to learn.

In the early 1970's, I made frequent trips to Eastern Europe in order to conduct interviews with educators and to do research on innovative as well as traditional methods of language teaching. In June of 1978 and May of 1979, I investigated the educational scene somewhat closer to home: in Paris. Having been an English-language assistant in Paris in the early 1960's, I had memories of a conservative and elitist educational system. While I was, of course, aware that quite a few changes had taken place since that time, I was nonetheless surprised by, and impressed with some recent developments involving relaxation techniques in the classroom--particularly the language classroom.

From talking to Paris educators, it became apparent that, in Paris, schools are facing problems similar to those with which we are obliged to deal in North America. The composition of many schools has changed drastically in recent years. What was once a middle class area and a middle class school now has become largely working class, with a high percentage of immigrants. The Lycée Voltaire, for example, once the school of the French writer Alain-Fournier, now has approximately fifty percent immigrants in some classes. As one teacher remarked, "They don't know French, but I'm supposed to teach them English." Faced with apathy, discipline problems, fatigue, emotional disturbances, crowded classrooms, noise, "uncultured" pupils, a number of French teachers have started to react--not negatively but positively. In the face of a potential or actual educational crisis, rather than pretending hypocritically that all is well, falling into a state of depression because things are not as they were or dropping out of the system entirely, they have decided to change their teaching methods (Vermeil, 1977). Although organization and structure have not been abandoned, programs are being implemented to improve the teacher's classroom personality--his voice,

gestures and manner--and to promote in the classroom, through physical and psychological relaxation techniques, an atmosphere of detente and spontaneity--one that is favorable to learning.

Annie Zwobada, professeur agrége d'anglais, is in charge of the language laboratory at the Centre Régional de Documentation Pédagogique de Paris and has been working since the early 1970's on improving teacher performance in the classroom. While I was unable to see any of her workshops, I interviewed her at some length regarding educational problems, on the one hand, and her pedagogical work in mime and theater, on the other. In a report published by the Ministry of Education and entitled: "Professeur? Acteur? Lecture, Théâtre, Pédagogie: Bilan d'une Expérience 1971-1978," she describes her experiences and makes a number of interesting suggestions for improving teacher training.

"On parle de linguistique, d'audio oral, de sketches, mais qui parle de la formation d'acteur que nécessite notre métier?" Mme Zwobada begins her report by establishing the appropriate parallels between teacher and actor and between teaching and acting. She is critical of the lack of professional training which a future pedagogue receives in the essentials of his trade, in particular, the playing of the appropriate rôle in the classroom. The ability to act out or dramatize the text, she maintains, is especially important in the teaching of modern languages. "Enseigner n'équivaut pas à être un réservoir de connaissances" (p. 1). If the teacher is to recreate the living language in the classroom, voice training becomes relevant as do such staples of the actor's trade as facial expression and body language. "Un professeur est un personnage en représentation. Entrer en classe, s'asseoir, sourire, regarder, sont des actes pédagogiques au même titre qu'être clair ou faire preuve de fermeté" (p. 2).

In 1971, Mme Zwobada began organizing a training program consisting of voluntary workshops in oral reading for *stagiaires* in English. Working with groups of fifteen with approximately the same number of men and women and composed according to the acting experience of the participants, Annie Zwobada and Grant Wright, lecteur d'anglais, trained the groups, in alternate weeks, in reading aloud in French and English. In 1972, the Director of the Ecole Nationale de Théâtre de la Rue Blanche sent a young actor, Michel Boy, to work with the pair and recently a mime, Joel Chalude, has been added to the team. Contacts have been established with prominent members of the acting community resident in France--among them, Odette Laure, Françoise Seigner, Richard Monod. Mme Zwobada herself has participated in three sessions of theatrical animation organized by the British Council and has spent time at the Central School of Speech and Drama in London.

The training given the future teachers emphasizes the value of personal experience, as opposed to the purely theoretical training to which they have been exposed, the links between speech and body language and the importance of imagination. Special attention has been accorded to breathing techniques; voice training, the positioning of the voice, the use of inflexion, intonation and silence; mobility of facial ex-

pression, body language, spontaneity. Practical sessions have dealt with words and their meaning, colors, sentiments, movement, immobility, scenes from everyday life and extracts from plays. Certain of these items have been illustrated, in English and in French, by suitable texts. In the case of colors, for example, texts from Colette and Milton were chosen; "sentiments" included Cocteau's *La Voix humaine* and Peter Luke's *Hadrian VII* . Where recordings have been available, various professional interpretations of scenes from plays have been utilized as models.

For the past five years, meetings and workshops have taken place at the Collège Condorcet, 61, rue d'Amsterdam, on the general theme of "Le Bien-être à l'école." In March of 1978, an association was founded under the auspices of the Ministry of Education and with the title: Groupe de Recherche sur le Yoga dans l'Education (R. Y. E.). While, as the name indicates, yoga is the central theme, various methods, both occidental and oriental, that contribute to relaxation are being demonstrated and researched by specialists. In addition to yoga and the Lozanov Method, which originally utilized yoga, these methods include:

1) *Sophrology* . Called a "new science" by its exponents, *la sofrologia* was founded in Spain in the 1960's by a medical doctor, Alfonso Caycedo. It is based, however, on techniques derived from the "ancient" East, primarily Zen, Buddhism and yoga. (Sophrology is a coined term, combining the Greek words, *logos* , *sōs* and *phrēn* : the study of a sound mind). While most work in Sophrology has been done in medicine, especially obstetrics, its techniques have been applied to fields as diverse as sports and pedagogy. Educators have taken from Sophrology its special voice training (Terpnos Logos) and its techniques of physical and mental relaxation (including, among others, breathing, visualization and concentration exercises) which, like those originally used in the Lozanov Method, promote hypermnesia (Boon et al, 1976).

2) *Vittoz Method* . The *méthode Vittoz* was developed at the beginning of this century by Roger Vittoz (1863-1925), a Swiss medical doctor who pioneered in psychosomatic medicine, especially nervous diseases. As a psychotherapeutic system, the Vittoz method employs mental exercises to bring to the fore positive forces inherent in the individual, even the neurotic, and which he can use to improve his sense perception, his powers of concentration and his self control. The method is a global or holistic one, favoring a balance of the two hemispheres of the brain (Vittoz, 1907).

3) *Do-In* . Of Japanese origin, Do-In--from the Japanese *Do* , the way, and *In* , assimilate or receive--is a method of self-massage based on acupuncture points which stimulates and harmonizes the body's energies. The session of self-massage, which is practised with a rapid movement of the wrist or with the pressure of the fingers, not only brings about an awareness of the body but also promotes concentration of the mind.

4) *Mime* and *Body Language* . As studied and demonstrated in connection with pedagogy, mime and body language emphasize control

of the body and analysis of bodily movement. In addition to exercises in rhythm and expression, the development of the imagination is promoted. In the development of the skills of non-verbal communication, workshop participants may be asked to express sensations or sentiments in a given situation; to identify with animals, vegetables or objects; to suggest the presence of objects; to suggest movement in space.

5) *Music therapy* . Music is studied as an important form of non-verbal communication and as a relaxing influence on the mind and body. Voice training (the importance of *le son*) is emphasized. Music elements researched in connection with pedagogy include rhythm, tonality, melody, harmony and timbre.

While in Paris in the spring of 1978 and 1979, I had the opportunity of visiting a number of yoga classes, especially those directed by Maud Forget in the Ecole Normale de Yoga, 2, rue Gambetta, Boulogne. Mme Forget has twenty-five years' experience with yoga, teaches yoga at the Universite de Paris (Nanterre) and is the author of a number of books on the subject, one of which, *Yoga: route de la joie* , shows her great success in teaching yoga to retarded and handicapped children (Forget, 1974). I also observed yoga exercises being used in the Ecole Louis Girard (rue du Pont de Lodi) by Marie Ramassamy with her primary school pupils. For the past five years, Mme Ramassamy has begun every school day with some fifteen minutes of yoga. As a result of these physical and mental exercises, the pupils are relaxed, calm and able to concentrate. Parents express enthusiasm over the positive changes in their children. Not unexpectedly, however, I was most interested in seeing yoga and relaxation techniques applied to the language classroom and fortunately I was able to observe two excellent English-language teachers at work in the schools: Micheline Flak and Jean Cureau, both associated with R.Y.E.

Micheline Flak teaches English at the Collège Condorcet. Her doctoral dissertation was written on Thoreau but in recent years she has devoted more and more time to the study and practice of yoga both in and for itself and as applied to education. In the last few years she has succeeded in bringing together educators, medical doctors and school inspectors for special conferences at Condorcet with the approval of the Principal and the Ministry of Education. She is now spearheading the Groupe de Recherche sur le Yoga dans l'Education and conducting workshops with colleagues on yoga, mime and music therapy.

Micheline Flak's class began with the teacher and the fifteen students sitting in a circle, with legs crossed, on special mats on the floor. The class I observed consisted of a *semi - groupe* , one-half the class; the pupils were in their second year of English. Students and teacher began the class with physical and mental relaxation exercises derived from yoga, with particular emphasis on the chanting of vowel sounds and AUM. While some instructions were given in French for this ten-minute prelude to the class, most were given in English. Following the yogic exercises, the students sang an English song.

The teacher then asked if the sketches were ready for presentation. The short plays that followed were based on the theme, "Let's be friends," and/or on a grammatical point, such as the difference between *some* and *any* . Two students performed at the same time, with each playing a separate role. Attention was paid to gestures, body language, spontaneity and correctness of expression. All the sketches had been written by the students themselves.

A word game followed in which the teacher pronounced a number of words in succession (*the sea* , *go out* , *holiday* , *a cat* , *a picture* , *a river* , etc.) and the students provided the appropriate gestures and/or acted out the concept. Then a new xeroxed text, "Going Out," with pictures, was distributed to the students. Before the reading began, however, several stretching exercises were performed by the students under the teacher's direction. The students read the text and then they were asked to tell the teacher the words they did not understand. The students commented on the four pictures. The members of the class were very animated and there was a continuing atmosphere of good humor.

A visualization exercise followed: "You are at the seaside, the sea is blue, there is not a cloud in the sky, the sun is shining, you are lying on the sand, you are feeling well, you can hear waves on the beach, you watch sea gulls flying over the ships, you go down to the sea, you swim in the sea, you dry yourself in the sun." The students were asked to describe the same actions or phenomena in their own words and to elaborate upon the scene. Students interviewed at the conclusion of the class were uniformly enthusiastic about their progress in English.

Jean Cureau, professeur agrége d'anglais at the Lycee Voltaire, is a pioneer in new teaching methods linked to relaxation--especially Sophrology but also Schultz' Autogenic Training and Jacobson's Progressive Relaxation. Having taught fifteen years by traditional methods and more than twelve years with the audio-visual method (he has done considerable work on texts and teachers' manuals for audio-visual teaching), he now believes the audio-visual method is outmoded. One typical class I attended was conducted according to his original adaptation of the Lozanov Method.

The adolescents sat on the floor, with their shoes off, and the teacher himself was casually dressed. While no relaxation exercises as such were performed at the beginning of the class, it was apparent that the students were relaxed and that there was no discipline problem in the class, which consisted largely of immigrant students. The text for the day was lesson 31, "The Blacks at Home," from Filipovic & Webster, *English by the Audio-visual Method* (Didier), revised by Jean Cureau.

The teacher read the dialogue, with musical accompaniment coming from an expensive-looking piece of equipment on his desk; before the reading began, he told the students, "Just listen and look at your text." Since the dialogue was relatively short, only one page, there was but one baroque slow movement chosen: the Air from the Bach Orchestral Suite No. 3 in D Major. The reading was a continuous and careful

one in which all harsh tones were eliminated from the voice. (Yoga, Sophrology and the Lozanov Method all emphasize the correct positioning of the voice).

The second reading of the dialogue took place over the same musical background but this time the students were asked to relax on the floor and to close their books. Following the second reading, the students were asked to volunteer a sentence from the dialogue in which all the sentences were numbered. When correcting the students, the teacher avoided all negative suggestions and, indeed, did not correct the students in the traditional way. For example, in one short sentence, "It was great," the student placed the stress on the word *it* . The teacher said, "The *match* was great," and indirectly lead the student into saying 'It was *great* ," with the stress on the proper word. Regarding other dialogue lines, the teacher would say, "Now is there another way of saying that? Remember you're making a statement." He also made comments on the students' gestures and asked them to explain why they made such-and-such a gesture. During the volunteering of the dialogue lines, the teacher sat on the floor among the students. It was evident that the students were anxious to speak, as many hands were held up; it was also apparent that the atmosphere in the classroom was very positive.

The students were then asked to listen to a special recording of the lesson dialogue in which English actors read the lines. The recording was played a second time and, during the pauses between sentences or phrases, the teacher gave a rapid French translation, in a monotone, of the preceding English-language fragment. Meantime, the students listened and/or looked at the text, as they wished.

The students were then asked to group in twos and to practice certain sentences orally while the teacher circulated in the classroom. Then each group was asked to recite the appropriate lines in front of the class, with one student saying one dialogue line and the other student saying the following line. Once again, the teacher gave corrections, but [illegible] in a negative manner, and at the same time made positive comments, "Very good, just the right tone." The students were then asked to practice another group of sentences (baroque slow movements were playing in the background during these proceedings) and the process repeated itself until all the dialogue lines had been acted out. While, in Cureau's words, the students "took responsibility" for practising the sentences, they were encouraged to vary the tone of voice and to explore the dramatic possibilities of a given dialogue line.

The students were next asked to listen to a recording of the "Grammatical Structures" of Lesson 31 read by English actors. The recording was played a second time while the teacher gave the French translation of each fragment in a monotone.

At the conclusion of the class, the original lesson, "The Blacks at Home," was read again, but now over a background of Handel's *Largo* . The same qualities of continuity and a soft, harmonious voice were in evidence in the teacher's reading. While the music was still playing, the

teacher said good-bye to the students. Before they left, in answer to my questions, they replied that English was their favorite subject, along with Physical Education.

The movement to introduce relaxation techniques into Paris schools is still in its early stages; nonetheless, to date, results have been encouraging--not only in the improvement in the personality of the students and in the atmosphere of the classroom but also in student performance on standardized tests and examinations. As Jacqueline Tarkieltaub (1979) points out in an article in *Mieux-Etre* on relaxation in school, relaxation training, based on yoga, improves concentration and the ability to learn. In his classes, Jean Cureau has found that baroque slow movements and the teacher's soothing voice contribute as much to relaxation as physical exercises.

The results in Paris are similar to those achieved by SALT. As one teacher in Paris remarked, "It is encouraging to see educators in different countries working along similar lines in their efforts to improve the school system."

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Le Bien-Etre à l'Ecole

Dans cet article on parle d'un certain nombre de programmes qu'on a mis en oeuvre à Paris afin de mieux préparer les professeurs à l'enseignement actuel et de rendre les étudiants plus aptes à apprendre. Ces programmes comprennent: le jeu théâtral, la Sophrologie, la méthode Vittoz, la musicothérapie, la Suggestopédie. On fournit des détails sur les stages de jeu théâtral animés par Annie Zwobada et sur les classes d'anglais enseignées par Micheline Flak au Collège Condorcet et par Jean Cureau au Lycée Voltaire. D'après les résultats obtenus aux examens d'état, on a trouvé à Paris que des séances de relaxation mentale et physique, basées sur le yoga, favorisent la concentration de l'étudiant et l'apprentissage de la matière enseignée.

Le Bien-Etre a l'Ecole: Entspannungstechnike in Pariser Schulen

Schulen im westlichen Europa stehen denselben Problemen gegenüber wie die Schulen in Nordamerika. Dieser Bericht handelt sich um einige Programme, die in Paris durchgeführt werden, um Lehrerausbildung zu verbessern und das Lernen der Schüler zu fördern. Diese Programme schließen Folgendes ein: Thea-

terarbeitsgruppen, Sophrologie, die Vittoz Methode, Musiktherapie und Suggestopädie. Näher erklärt werden die Arbeit von Annie Zwobada in Theaterausbildung und der typische Englischunterricht, der in den Schulen von Micheline Flak (die Yoga verwendet) und Jean Curreau (der Suggestopädie verwendet) geleitet wird. Die Ergebnisse aus Paris zeigen, daß die auf Yoga basierten Entspannungsübungen das Konzentrations- und Lernvermögen verbessern.

Le Bien-Etre a l'Ecole: Técnicas de Relajación en las Escuelas de París

Las escuelas en la Europa Occidental están encontrando los mismos problemas que las escuelas norteamericanas. Este es un informe sobre varios programas que se usan en París para mejorar el entrenamiento del maestro y para promover el aprendizaje del alumno. Los programas incluyen: talleres de teatro, Sofrología, el método Vittoz, terapia musical y Sugestopedia. Se dan algunos detalles sobre el trabajo de Annie Zwobada en el entrenamiento teatral y sobre típicas clases de inglés que han sido dirigidas en estas escuelas por Micheline Flak (usando el yoga) y por Jean Cureau (usando Sugestopedia). Los resultados consequidos en París muestran que el entrenamiento en relajación, usando el yoga, mejora la concentración y la habilidad para el aprendizaje.

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Peace, Harmony, Awareness, a Cassette Tape Set by Mimi Lupin

Reviewed by Charles E. Gritton

This set of six audiotapes and photographs for use with children has many useful programs. The two adult programs allow the teacher to prepare to share the experience. The ten children's programs allow a wide range of imagery to support a relaxation program for a wide range of individuals. For teachers without background or experience in guided imagery, this is an excellent set of tapes. The instruction booklet offers a beginner in this area a base to draw on and lists further information in the appendix.

I used these tapes in a school for chronically disruptive students (7th, 8th, & 9th graders). My students first went through all of the ten programs and then were allowed to pick the program that they wanted on any given day. Program #3 was most frequently requested, but it does have a higher sleep inducement pattern than the others. I found that a large number of this type of student would fall into sleep and I needed to work out a neutral way of awakening them. These tapes develop the psychological relaxation that I wanted in class. This quiet, peaceful, mentally alert state is not found often in an alternative school. These tapes made a large contribution in changing my role from policeman to guide and teacher.

An experienced classroom teacher can make as good or better guided imagery trips for students or special lessons than these tapes. But this set of tapes in the classroom provides some practice and training for the teacher as well as a good back-up when a quick calming effect is needed.

The table below lists the percentages of good comments versus bad that the students gave after listening to the various tapes (after program 8 I got tired of asking and gained confidence in the set.)

Table

Program	*Good*	*Bad*	*Comments*
3	82%	18%	Headache (3), eyes burning, neck hurts.
4	91%	9%	Headache (4), stiff and sore neck (2). One section acted silly but did their best work of the year afterwards.
5	96%	4%	Upset, headache, back ache.
6	92%	8%	Headache (2), hungry, didn't like it.
7	83%	17%	Disturbing, sick to stomach.
8	98%	2%	Dumb; one had to have hand put on his face to awaken.

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Peace, Harmony, Awareness: A relaxation program for children . Teaching Resources A, 50 Pond Park Rd., Hingham, MA 02043, 1978.

To Whom It May Concern-

During the past week we have experimented with Peace, Harmony, Awareness program #3.

We used it in a whole class setting. This was done with the 27 students lying on the floor of the gym. The first time through there was quite a bit of silliness. The second time through we set some expectations for the class and they responded much more favorably.

We used it with a group of 12 bright but often high strung students. This was done on the carpeted floor of the library. After listening to the tape they were very relaxed and were able to pursue their assignment with much less misdirected nervous behavior.

We used the tape with 2 students who were having behavior problems. The teacher of one of the students (who was in an angry defiant mood when he came to the office) was so impressed by the change in the student when he returned to the room that she asked him what happened when he was in the office. He told her that he "listened to a tape and relaxed."

We look forward to doing further work with this program.

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SALT with a New Format

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Abstract

The author explains an intensive, five-day conversational German class which she taught with SALT. The students, format, and activities of the class are described, and difficulties of such a format are mentioned. The experience was, nonetheless, very successful, and suggestions for others are given.

In May of 1980 an introductory conversational German class in a rather unusual format of five full days was offered at Colorado State University through Continuing Education. The motivation for offering the class in this way was threefold: a wish to serve several departments with summer programs in Vienna, Austria; a desire for outreach to the community; and instructor curiosity about SALT methodology in a framework even more intensive than has been used before.

The class was scheduled for the week immediately following graduation, Monday through Friday, 8:30-11:30 and 12:30-4:00 each day. Enrollment was set at twenty-five, and persons were accepted on a first-come, first-serve basis; the composition of the students was thus random with no controls practiced. The class was obviously of appeal as not all who wished to take it could be accommodated. Fourteen persons were interested for reasons of travel, three wanted to have some knowledge of German for usage in business, two wanted to observe the method while the remainder identified general interest as their motivation for taking the course. The condensed time perod was of great interest to all; several persons had been released from work obligations for the class and could have done so only with this kind of time frame.

Materials used were written by the instructor for usage with SALT methodology and had been used once before with an experimental three-week class. Generally, the pattern of instruction was as follows:

1. Review of learned material
2. Introduction of a new dialogue with a concert, both passive and active stages
3. Activation activities
4. Grammar explanations as necessary
5. Presentation of an auxiliary vocabulary through a concert
6. Additional activation exercises
7. Reading selection to close the session with a musical background.

At all times one of the guiding instructional principles was that of variety, absolutely essential for the longer period of time. Physical ac-

tivities or involvement was used, and this aspect, too, was considered of prime importance in order to keep students alert and interested for such a long time. There were many communication activities and exercises both in large and small groups. Much cultural information was shared, and student-generated learning was implemented and exploited whenever possible. There was also usage of role playing and values clarification. The grammar explanations were always interspersed with exercises to activate the concepts in a communicative way. The affective domain was also involved. In addition, the element of surprise was maintained, and the instructor conscientously sought to avoid a routine of any sort. The only testing that was done was oral testing at the end of the class for those persons who had requested a letter grade.

Student reactions were extremely positive and included such remarks on the methodology as follows:

1. I would prefer this to any other long, boring method. Terrific!

2. At first I was completely lost, but the constant contact with the language and reinforcing techniques were used to their greatest advantage. An excellent method for strictly conversational language learning.

3. I think it's great. I never got bored or even sleepy.

4. Very interesting. As an engineer, it is entirely different from anything I have been through before. I think that even those students who had had absolutely no previous contact with German absorbed a surprising amount.

5. It is the most effective teaching method that I have experienced in thirty years (off and on) of language study.

6. At first I wasn't sure I liked it, but after experiencing the entire course, I think that it is very effective.

7. It was unlike any before that I've had; it helped to really put all my concentration on the vocabulary or dialogue with the music.

8. My mind wandered, especially in the later part of the afternoon. But still I learned a lot. I can't remember how or when it sunk in, but it did.

One individual with a hearing problem had trouble learning with the music. Two persons commented that the class moved too rapidly but that they believed they had, nonetheless, learned a surprising amount. In general, the class met and indeed surpassed the expectations of the students. Moreover, an excellent rapport developed. Friendships were formed, and several students planned an informal converstional group to meet during the summer on a weekly basis.

My recommendation to our Department will be that we do offer this kind of course as a service activity. However, I would not wish either to take or to teach a class with this kind of time format without SALT methodology as the long hours are extremely demanding both for students and instructor. It would also be desirable to have two persons involved in the teaching, for it is a great energy drain upon the instructor. The problem then arises of finding another instructor who is willing to use SALT methods or, at least, teaches in a way compatible with SALT.

Nouveau format pour une classe de SALT
L'auteur décrit un cours accéléré de conversation allemande qu'on a enseigné en cinq jours tout en utilisant les techniques de SALT. Cet article nous donne des détails sur les étudiants, le format et les activités de ce cours accéléré. Malgré un certain nombre de difficultés, l'auteur a trouvé son expérience très réussie.

SALT mit einem neuen Format
Die Verfasserin berichtet über eine intensive, fünftägige Gesprächsdeutschklasse, die sie mit SALT gelehrt hat. Die Studenten, das Format, und die Tätigkeiten der Klasse werden beschrieben, und die Schwierigkeiten eines solchen intensiven Formats werden diskutiert. Die Erfahrung und die Klasse waren erfolgreich, und Vorschläge für andere werden gemacht.

SALT en un nuevo formato
El autor explica un curso intensivo de cinco días en el alemán oral que enseñó con SALT. Se describen los alumnos, el formato y las actividades del curso, y las dificultades de dicho formato. La experiencia tuvo, sin embargo, mucho éxito y se dan sugerencias para otros maestros.

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Intensive Russian Language Course

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Abstract

This paper is the translation of a paper given by a language teacher in Finland at a conference on suggestopedia in Sweden, 1979. The author describes the overall suggestopedic course for teaching a beginning intensive Russian course to Finns.

The course on verbal expression "Intensive Russian Language Course" is designed for students who have studied Russian independently a year and have mastered the basics of the language but not practical usage.

The basis designing the textbooks has been the current spoken language. The goal of the course is to teach the students to communicate with Russians (to speak and understand the spoken language). All the text material is put together with typical everyday situations to help the students to adopt the spoken language.

When the Russian courses were designed, the deadlines of the Russian courses held in Finland had been taken into consideration; the course can be divided into two 9-day courses. There are 5 hours of Russian a day. The teaching language is Russian, so the students doing the course feel like they are in a different environment.

The first part of "The Intensive Russian Course" has 45 class hours put together with 800 lexical units. The second part of the course has 800 units and 45 class hours as well. All together the course has 90 class hours and 1600 units. To be able to master such a large quantity of intensive course work, the students have to remember long sentences and phrases (units) combined into blocks during the teaching and exercising process.

Vocabulary and grammar are in the form of dialogues. Different language situations have been the basis in designing these dialogues which Finns might experience when communicating with Russians in Finland and in the Soviet Union.

The Intensive Russian Language Course includes eight different subjects, in other words, four subjects for each nine day period. Each subject is put together by a dialogue consisting of 5-6 pages which easily break into mini dialogues according to the development of the plot. The dialogues also have proverbs, sayings, established expressions, poems and songs. They are very easy to learn. Dialogues are emotional by nature, which makes the learning process even easier and have been translated into Finnish. Besides the dialogues, every subject area has a grammar section included, such as formulas, tables and exercises.

In addition, there is a phonetical unit included in each course unit.

The final form of "The Intensive Russian Language Course" consists of the following parts:

1 Teachers Guide

This includes the course in Finnish, ways of working out the lectures, methods, explanation of the structure of the course, the dialogues and exercises for phases 1 and 2 (problem solving, creative dramatization exercises, etc.)

2 Student's Book

This includes the course in Finnish and the methods of the course, the texts for the dialogues, grammar, phonetical exercises and audio-visual materials.

"The Russian Intensive Language Course" consists of different subjects:

1) "My name is ..." (Greetings, getting acquainted with each other, using the help of a third person and also without the help of a third person). Areas such as occupation, place of residence, information about the student's family and about himself, etc. are explored.

2) "We are traveling to Moscow." Examples: At the ticket office, meeting, vacation, on the station platform, at the information office, saying farewell to someone in the train compartment, in the train, in the restaurant, menu, porter, at the taxi station, in the taxi, reserving a hotel room, in the hotel room, etc.

3) "Friends meet." Examples: expressions of joy and astonishment when meeting by surprise, congratulations and greetings, welcoming guests, giving presents, birthdays, supper, the Russian kitchen (cuisine), telephone conversations, dancing, parties.

4) "We are going to the movies." Examples: ways of spending one's free time, in the countryside, at the stadium, reserving movie tickets, deciding how many tickets are going to be bought? Articles in the movie magazine, deciding where to meet?, etc.)

Before they begin the essential course work, students are tested in order to find their natural talent with languages. The first exam is designed to check their ability to mimic the language. The student repeats after the instructor ten phrases which the student does not comprehend. The second exam consists of ten foreign words which are used to measure the student's guessing ability. Exams are also used as a measure of the students' basic knowledge of language, which is tested by a questionnaire written in Russian.

After being tested for language skills the students are then informed about the course, its goals, methods of work, and about different psychological groups specializing in helping the students to learn the vast subject.

During the first three days of the course, no books are used. On the fourth day, when the second subject is almost completed, the students get their texts for the first and the second subjects. After this, each text involving a new subject is handed out to the students.

Class hours can be divided into two different basic types: 1) introduction of the language material to the students and adoption of the main material, and 2) practice session (active phase). Each theme (subject) is handled in two days. During the first day, when introducing the material, the instructor is active.

The five class hours of the day are divided into four parts:

1) The presenting and understanding phase of the material.

2) Strengthening the adopted material and the understanding of the language.

3) Phonetic reading

4) Concert phase.

During the second day, when students are active, working involves the following phases:

1) First practice phase

2) Second practice phase

3) Problems requiring creative work

4) Dramatization of the mini-dialogues

The mother tongue is taken into consideration. All the dialogues have been translated into Finnish, and different practice situations are explained in Finnish (using either a handout or an overhead projector). Introduction to different exercises (problems requiring creative work, dramatization of the mini dialogues, etc.) can also be played on the tape. Exercises given to the students for independent study, should be listened to before going to bed. Listening to the tape should happen immediately before falling asleep when the person is relaxed.

Un cours de russe suggestopédique accéléré
Cet article constitue la traduction d'une présentation faite par un professeur de russe (qui habite en Finlande) lors d'un symposium sur la Suggestopédie qui a eu lieu en Suède en 1978. L'auteur décrit en termes généraux comment enseigner le russe aux Finlandais dans un cours suggestopédique accéléré.

Intensiver Russischkurs
Dieser Artikel ist eine Übersetzung von einem Vortrag, der 1978 bei einer Suggestopädietagung in Schweden von einem Sprachlehrer in Finnland gehalten wurde. Der Verfasser beschreibt den für Finnen intensiven, suggestopädischen Anfängerkurs in Russisch.

Curso Intensivo de Ruso
Este trabajo es la traducción de una ponencia presentada por un profesor de lengua en Finlandia en una conferencia sobre la sugestopedia en Suecia en 1978. El autor describe todo el curso de sugestopedia para enseñar un curso intensivo de ruso elemental a los finlandeses.

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How to Teach Russian Pronunciation

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Abstract

This paper is the translation of a paper given by a Russian language teacher in Finland at a conference on suggestopedia in Sweden, 1978. The author describes her kinesthetic-imitative system of teaching difficult and/or novel phonetic units to foreign language students.

Teaching of the Russian pronunciation during the intensive Russian course is designed to stimulate the spontaneous usage of the language, starting from the very first day. This "100% direction toward active speech" (A. A. Leontjev) guarantees the success of these courses. Naturally, certain phonetical and pronunciation standards have to be set in a verbal language course like this.

Usually pronunciation is taught in the intensive language course by the means of instant imitation. The imitation method is based on the fact that the student listens to the model (sound, syllable, word etc.) and repeats this model with his speech organs.

The success of this type of a teaching method depends on how developed of a phonetical ear the student has. This phonetic ear resembles a good ear for music which is [illegible]able for professional singers and musicians.

Basically, everyone has the talent to imitate sounds and mimics because everyone is born with the imitation reflex. That is why imitation reaction has, without a doubt, played a very important role in learning a language. This fact has been found in many research projects concerning the development of speech in children. (A. Gvozdev, Beltjukov). The imitation reaction of an adult is an inevitable linkage to observe speech. So, it is presumed that the imitation mechanism of speech forms the control model of the speech (L. Tsistovits). We can then ask whether a foreign language is really "heard" in a correct way. Our consciousness cannot differentiate between present facts and those facts which are already in our consciousness in the form of past experiences. What kind of a past experience can a human being have who starts studying a foreign language? Obviously, the experience acquired during learning one's mother tongue. Learning the phonetics of one's mother tongue involves adopting a complicated system of arranging sounds.

Speaking consists simultaneously of both making the proper pronunciation as well as using the brain areas important to comprehending speech. Speech influences phonetical hearing - in other words - the ability to distinguish and recognize speech signals. The basis of the psy-

chophysiological phonetical hearing is phonetically filtered in the brain, which follows the phonetical system of the language. Each phonetical unit corresponds to a comparison range (belt) and a known acoustic mental picture, which is used in speech as a comparison unit. Development of the phonetical hearing is the same as forming the comparison range and acoustic understanding for all the phonetic units of the language. That is why a person cannot hear without a special phonetical education in his own mother tongue.

For example, for the Russian ear, the difference between open and closed "e" is not functional. That is why a Russian pronunces the words "etot" and "eti" in a similar way being assured that "e", in both cases, is similar.

Frenchmen, on the other hand, able to hear this difference because, in the French language, the same (and an even smaller) difference is significant. That is why one has to emphasize once more, that even a sharp hearing cannot observe what really exists, but observes the facts it is used to hearing and associates the facts according to his own mind (L. Stserba).

Now, when an adult starts studying a foreign language, the phonetical filter has already formed, resulting in complete phonetical hearing. This hearing is the main barrier to adopting the foreign phonetical pronunciation. In other words, the instructor runs into deafness concerning a foreign language. "The student cannot hear the delicacies of a foreign language" (L. Stserba). This is because the student hears the phonetical units of the speech in a wrong way, forcing them into known phonetical units of their mother tongue.

The fact that students are overpowered by their own phonetical illusions leads to the fact that, in most cases, the phonetical models heard and reached are wrong (S. Bernstein).

Experiments have shown (V. Artemov) that the sense of hearing is a very unreliable medium of observation. The sounds are observed better when the students can see the facial expressions of the instructor. Without the help of the instructor, (who is behind a curtain) has proved to be a less effective way of teaching a language.

When observing sounds of a foreign language, a strong acoustical background influences the sense of hearing and distorts the acoustical reality. The student cannot distinguish the reality from the existing hearing model in his mind. This way, the goal changes. Instead of reaching the real goal A, the student changes his goal into a different goal A and tries to reach this transitional goal. The circle closes and the sound model is comprehended in a wrong way, which leads to inaccurate pronunciation. This causes the wrong acoustical signal, which is not heard in a wrong way by the student, etc.

The matter in question is comprehending a fixed task, in other words, trying to solve the problem with improper means. This method is based on instant imitation and gives the student only the conditions of the task but does not give the means to solve the problem. This way the learning process becomes tedious and full of struggle because the

student progresses with the means of "trial and error" until he reaches a goal resembling the semblance of a real goal. The result being "terrible distortion" as Stserba calls it.

Thus, teaching with this method of imitation is directly related to the acoustical images of the student, in other words to his phonetical abilities.

In other cases he is doomed to adopt a phonetically twisted language. As a matter of principle, it is possible to make research work in the phonetical ability, in order to give an intensive language course only to those students suitable for these study methods. However, conditions of teaching are such that students participating in the course work have various levels of phonetical abilities (special studies have been done in order to find these facts out).

Education has to be provided to everyone and all the students should reach positive results. That is why special interest has been paid for exercising pronunciation and plentiful time has been given for phonetics. Phonetic classes are independent and they are held beside the actual course work as overtime so that valuable teaching time for the course work would not be lost. During the phonetical class hours, independent studying is encouraged.

A tight timetable of the course has forced the instructors to make the pronunciation more effective and feeding the material is more pushed than in the traditional Russian acoustic speech system.

The main course outline work is as follows:

It is well known, that when analysis is brought into teaching - in other words - the applied method of self-conscious adopting of the material has doubled the level of learning capacity among students (A. Granitskaja).

One can ask whether it is possible to create such a system of methods which is based only on the consciousness of the student. Can the formation of pronunciation be made into a directed process? This has been tried in our courses.

Usually one has been accustomed to emphasize the development of student's phonetical hearing in the course work. The most important fact is to stress the acoustical impression.

In our opinion, the acoustical impression as the most important stressing point has to be studied and checked further. The development of acoustical shaping can reach difficult obstacles (S. Bernstein).

In our opinion a better alternative method of teaching would be: "articulary teaching" - in other words - pronunciation exercises are done by passing the acoustical difficulties. This demands turning the hearable sound track temporarily off. The articulation is done without any sound.

The idea for this result came from teaching the mother tongue for the deaf (Surdopedia and Logepedia). In practice it has been found out and proved that the pronunciation of a foreign language can be directed by temporarily turning off the hearing control (K. Kolosov).

The advantage of the articulary teaching is that pronunciation functions can be observed not only by the immediate muscle feeling by

touching and also very often by sense of seeing. All these mechanical phenomena can be described by sufficient accuracy verbally or by picture aids (S. Bernstein).

In other words the articulation of the concrete sound can be introduced in the form of a model, which describes certain situations of the vocal organs. form of a model, which describes certain situations of the vocal organs. Thus the development of the mechanical phase is considered the most important factor. The basis for this idea is the opinion of the representatives of the mechanical speech. In their opinion this mechanical phase is the most important factor.

Next, I would like to explain what the model of articulation means in our case. In my opinion the important principle question is, in which form the information has to be given out to the students and what kind of an information would be feasible. I would like to stress that methods of designing the model and the description of it give orders of how the model can be operated.

I would like to clarify this with examples. In phonetical books for foreign students, learning Russian. One can see the following as descriptions of the s-sound. The tongue is pushed into the back, the front and the tip of the tongue is up, s-consonant is never palatalized. Or the instructions of pronunciation of the following consonant: "Round up your lips. Direct the flow of air towards your palate. Give the sound the nature of a sibilant sound". Mathematically expressed these descriptions include an accurate description to solve the phonetical problems. They can be compared to the following types of food recipes: "Pour a little bit of water in the bowl... Salt lightly... Add a couple pinches of pepper". In other words we have a problem to solve conditions which are ambiguous and results according to that.

There are also more accurate descriptions of the same s-sound (Ambrosimova etc). These descriptions, however need some checking out, because they are not accurate enough to insure an unambiguous result. This type of a traditional model leads the student to many alternatives and forces him to find the result by his instinct by trial and error.

In our opinion, the model should be clearly defined. It has to clear all the relevant factors of articulation considering the different senses: kinesthetic (muscle, joint) senses, sight and sense of touch. The model should not be overloaded with too much information. It has to be pedagogic, accurate, and clear.

When creating the optimal model one has to make clear that articulation takes place three-dimensionally; in the longitudinal section of the tongue, vertical direction (the angle between jaws, tongue's upper and lower position) and shape between the lips. This model can be represented by the following model:

1) position of the lips - the space and side between lips.

2) The angle between jaws - the distance between the rows of front teeth

3) Position of the tongue, considering molar and grinder teeth and front teeth

4) Direction of the tip of the tongue (up, down, backwards)

5) Possible participation of the vocal cords.

6) Nature of the breathing air flow (warm, cold, thin etc.)

These parts are needed and they are sufficient enough to form all consonants in the Russian language.

The articulation model of the sound is complemented by a "manipulation rule".

Those operations are listed down in certain order by which sound can be gathered from different elements, and the methods because these movements (elements) can be controlled.

The phonetical course designed by methods above have been experimented on twice in Finland during the courses.

The results show the number of students can be increased up to 30 which is impossible with the conventional method of the clear arrangement of teaching pronunciation.

During the short course (4-5 class hours) the Finns learned how to form the sibilant sound. Forty-two students besides one thought that this type of a course was a better way of learning pronunciation than the old conventional method.

Comment enseigner la prononciation russe
Cet article constitue la traduction d'une présentation faite par un professeur de russe (qui habite en Finlande) lors d'un symposium sur la Suggestopédie qui a eu lieu en Suède en 1978. Basé sur l'imitation et la kinesthésie, le système de l'auteur s'applique surtout à l'enseignement de nouveaux phonèmes difficiles aux étudiants de russe.

Wie man die russische Aussprache lehrt
Dieser Bericht ist eine Übersetzung von einem Vortrag, der 1978 bei einer Suggestopädietagung in Schweden von einer Russischlehrerin in Finnland gehalten wurde. Die Verfasserin beschreibt ihr kinestätisch--nachahmendes System, um Fremdsprachenstudenten schwierige und/oder ungewöhnliche phonetische Begriffe zu lehren.

Como enseñar la Pronunciación del Ruso
Este trabajo es la traducción de una ponencia presentada por un profesor de ruso en Finlandia en una conferencia sobre la suggestopedia en Suecia en 1978. El autor describe su sistema kinestético-imitativo de enseñar lecciones difíciles y/o nuevas de fonética a los estudiantes de lengua extranjera.

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Competency in suggestion-based teacher training: A new approach*

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Abstract

This paper presents a competency-based approach to the identification and measurement of Suggestion-based (S-b) superior teaching performance. The report describes a process through which competencies can be derived and validated, the conceptual framework for competency assessment, steps for implementing a practical program of competency assessment, and the research to support the viability of such a program.

More specifically, this report attempts to provide readers with a practical method of answering the question, "What is a competent S-b teacher?" Competence identification in Suggestion-based teaching is done through an eight step procedure. Implications for training teachers are explored through the authors' experiences with staff training and selection needs.

This paper introduces a new way of improving the quality of selection and training of Suggestion-based (S-b) teachers. It describes an integrated set of new techniques for describing, measuring, and training those skills and personal qualities of superior S-b teachers. The new methods are based on laboratory research in psychology, organizational development, and management. These methods have been used and refined by others (Winter, 1979; McClelland and Winter, 1971; Miron and McClelland, 1979; Spencer, 1979) in a wide variety of settings, e.g., the military, institutions of higher education, public schools, industry, state departments of education, the private non-profit sector, and the federal government.

All of these techniques can be focused on the development of an extensive and integrated program of selection and training of teachers within a Competency-based Education and Training paradigm (C-bET). The cornerstone of the program is a series of competencies grouped into clusters for training and development purposes. These competencies can also be used to identify top performers for selection of teaching personnel.

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The competencies are broad skills or personal qualities which have a demonstrated relationship to superior S-b teaching performance, and which can be increased through equally competency-based educational and short term training programs. This report describes a process whereby such competencies can be derived and validated, the overall conceptual framework, some practical steps for implementing it, and the research to support the viability of the suggested program of action.

We will attempt to show that: 1. an empirical derivation of competencies is possible, 2. training of such teachers can be done within a framework that school personnel can relate to, and 3. there now exists a soft technology that permits the systematic and scientific derivation of what it takes to become an excellent teacher.

What is competent Suggestion-based teaching?

"What is a competent S-b teacher?" is a critical and central question to the entire training and development effort for Suggestion-based teaching. The answer to this question can be spelled out in a list of formal criteria, or these criteria can be stated as standards that people can use without thinking about them in so many words. In an industrial or business setting, the answer to this question will determine who gets recommended for promotion, who gets selected for critical jobs, and who gets what training to get what jobs. If these answers are correct, then the selection and/or training of teachers may have excellent results. But if the answers are wrong, or are not the best ones, the training program or selecting authority may have continuing in-class performance problems. The consequences for a fledging Suggestion-based teacher training program or school system's performance of their overall missions are obvious in any case.

Still the question of "What makes an S-b teacher competent?" is difficult to answer. Are there a few skills and personal qualities that make a person a good S-b teacher in any situation and with any age group? Most people think of good Suggestopedists as multitalented, multidimensional individuals who can take charge of a classroom and get the job done. Or do the skills and qualities of a good S-b teacher depend on the situation: the type of school, the professional ranking, the subject-matter, the level of teaching load, or the age group taught?

Suggestion-based teachers receive training in a number of process areas, one of which is leadership training. S-b teachers and trainers have been found to utilize leadership skills in the classroom and outside the classroom (McClure and Benitez-Bordon, 1978). Leadership skills used by observed teachers varied with the situational demand characteristics. Some research on leadership in social science laboratories also support this notion. Modern leadership theory combines the answers:

a. Some skills and qualities are important to leadership in almost all situations. In an S-b teacher, an example might be the ability to inspire confidence in students.

b. Some are important in some situations and with specific age groups but not with others. An example might be the nurturing and warmth which elicits steady attention in elementary level students but not at the middle or high school level.

c. Some are important only in a few specific and well defined situations. Knowledge of a language for a second language classroom

learning experience is an example.
This paper is concerned mainly with the first two categories - skills and personal qualities important in many (if not all) different situations - because these categories offer the greatest and most efficient scope for large scale assessment and training of a cost effective nature.

Inadequate job requirements

The traditional way of answering the question, "What makes a good S-b teacher?" is to ask these teachers what personal qualities and skills they believe are important for teaching in a particular job. Putting together the answers of teachers on the job, of principals and supervisors, and of peers and client students should give us a collective framework or "theory" of what the job requires. This procedure is likely to give us a mixture of highly specific process tasks and other job requisites, and vague platitutes about personal qualities, while possibly neglecting skills and/or qualities crucial for excellent or superior performance.

Let us take an example. Say we want an answer to the question, "What makes a good sales clerk?" Persons queried might reply with a list of abilities to do with sales clerks: "ability to demonstrate product," "ability to fill out credit card invoices," "knowledge of products in display," and even "ability to process all sales through the cash register promptly." The listing of these abilities and knowledges does not mean that a "good" or an "excellent" sales clerk is better than an average one at demonstrating products or running the cash register. That would confuse the basic skill necessary to do the job at all with the skills that are needed to do the job well. Therefore, while a person must know how to ring the register to be a sales clerk, improving that person's skills beyond a certain point may not make him or her a better sales clerk. Training all sales clerks to fill out invoices might, then, have very little effect on improving their overall performance.

Others might answer that a good sales clerk should "have a pleasing personality," "project an efficient image," or "dress nicely." These answers may well lead us closer toward a distinction between a superior and an average clerk. However, for purposes of selection and/or training, they have very little applied value because they are so vague.

The identification of superior performance

The example above suggests that it would be very difficult to get useful information from people about what makes a good clerk, or what a good clerk does that is so effective. However, it is a lot easier to ask people who are good clerks.

It would also seem that a sound way of proceding with the identification of superior performance in S-b teaching involves such consensual agreements from peers, students, and supervisors. There is usually a good deal of agreement among these people about who is an effective S-b teacher. A person thus nominated is clearly perceived as a good teacher.

To implement the identification of superior performance may not be possible by attempting to find out what good teachers are. But we can find out who those people are. Where "hard facts" about who is a good performer are available, of course they can and should be used also.

Because these personal qualities and skills are related to effective or competent performance, they are called competencies (Winter, 1979; Spencer, 1979; Cyrs, 1979a-b; Silzer, 1978; Cyrs and Dobbert, 1976). What is a competency, then? A competency is an intellectual, attitudinal, and/or motor skill or capability derived from a specific role and setting, and stated in terms of performance as a broad class or domain of behavior (Cyrs, 1979b). A competency can be analyzed and subdivided into one or more terminal performance objectives. Assessment, however, must be holistic and conducted in an environment simulating the real world setting and role in which performance is expected to take place and from which the competency was derived.

Personal qualities and skills can be directly related to competent performance. Knowledge of and attitude about the job can also influence the "competent" outcome. Thus, we must focus on skills and qualities associated with competent performance, and not just on the abilities, skills, and knowledge required to do the job. The difference in focus is that we concentrate attention more on distinguishing the qualities and skills that produce competent performance than on acquiring detailed knowledge about what S-b teachers do. Moreover, behavior that anyone on the job has to perform but which the best do not perform any better than the average, can be called threshold skills. In teaching, some threshold of the quality or skill necessary to perform reasonably well is necessary, but above that threshold more of the same may not lead to better performance.

Competence Identification in Suggestion-based Teaching

The recommended method for competence identification of Suggestion-based teachers is the Job Competence Assessment. This is an approach which stems from research conducted by David C. McClelland (1975, 1976) and Miron and McClelland (1979). The Job Competence Assessment process has been elaborated to include some of the job task-/function analysis techniques prescribed by McClelland (1973) and the job analysis methods developed by the Civil Service (Primoff, 1977). The process utilized in this paper is adapted from Spencer (1979). It is based on the assumption that the best way to identify the knowledge, skills, attitudes, and other abilities needed to perform competently as an S-b teacher is (1) to identify the most effective performers on the job, (2) study what these people actually do that distinguishes them from teachers whose performance is less satisfactory, and (3) identify the specific skills, knowledge, abilities, experiences, or characteristics which are responsible for this difference.

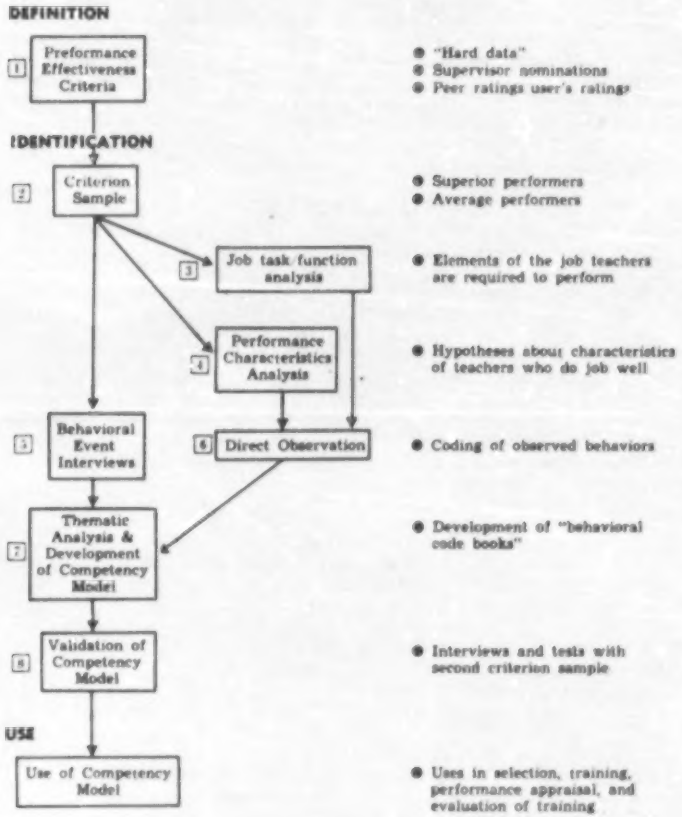
The Job Competence Assessment process overcomes some of the limitations of traditional job analysis techniques. Moreover, it can be clearly distinguished from the three traditional approaches to defining selection and training criteria. See Spencer (1979) for a discussion on method characteristics and comparisons; The process outlined in this paper is an adaptation of his eight steps, (See Figure 1).

Step 1 - Defining Performance Effectiveness Criteria .

To identify superior S-b teachers, it is initially necessary to define the measures of performance effectiveness in a given level of the educational process. Ideal criteria are outcome measures such as scores on standardized tests, rates of absenteeism and drop-out, and student satis-

FIGURE 1

Schematic for the identification, validation and use of competencies in S-B teaching/training


DEFINITION
1 Preformance Effectiveness Criteria
"Hard data"
Supervisor nominations
Peer ratings user's ratings
IDENTIFICATION
2 Criterion Sample
Superior performers
Average performers
3 Job task function analysis
Elements of the job teachers are required to perform
4 Performance Characteristics Analysis
Hypotheses about characteristics of teachers who do job well
5 Behavioral Event Interviews
6 Direct Observation
Coding of observed behaviors
7 Thematic Analysis & Development of Competency Model
Development of "behavioral code books"
8 Validation of Competency Model
Interviews and tests with second criterion sample
USE
Use of Competency Model
Uses in selection, training, performance appraisal, and evaluation of training

faction ratings. In the absence of such outcome measures, supervisor nominations and peer ratings can be used. Two recent reviews (Kane and Lawler, 1979; Lewin and Zwany, 1976) indicate that these ratings have high criterion validity. Student ratings can also be effectively used to round out the selection process and provide researchers with a "users" or "client" dimension as supplementary source to anchor more realistic decisions.

Step 2 - Identifying the Criterion Sample

Incumbent S-b teachers consistently rated superior on a number of different performance criteria can provide the standard for comparison and analysis with a sample of average performers in the remaining steps of the process. In reality, the definition of performance criteria through the identification of superior teachers go hand in hand: while superior teachers must be identified through "hard" data or through nominations supported by more "soft" data as indicated, researchers must also identify *all* superior teachers and *all* average teachers for the first criterion sample. By the same token, researchers may not use all nominated teachers in this first sample as there will be a need to solicit nominations for a second one further down the way.

Step 3 - Task/function Assessment

The teaching function and the tasks involved in performance can be assessed through established observational techniques, panel system, and theory-based performance assessment. The theory-based task/function assessment approach has already been developed by Benitez-Bordon (1978), Benitez-Bordon and McClure (1979), and, McClure and Benitez-Bordon (1979). When these techniques are focused upon a generalized teaching function as opposed to a more selective focus on superior teachers, they generate data applicable to a generalized notion of teaching. But when these techniques are applied directly to superior samples, the data generated identify the task and functions of superior teachers. Thus, while it is interesting to have information across-the-board, it is imperative to possess information on what and how superior teachers discharge their responsibilities.

Step 4 - Performance Characteristics Analysis

A panel of expert incumbents or observers of the job to be analyzed is convened to develop a list of hypothesized characteristics of people who teach particularly well. A job elements analysis approach, similar to Primoff's (1977) method, can be instituted in this instance. Expert panels rate each characteristic on four scales: (a) the extent to which it distinguishes superior from average performers; (b) how many barely acceptable performers possess it; (c) how critical it is for selection and/or training; and, (d) how many job openings in the teaching staff for the level under consideration one could expect to fill if one demanded the characteristic or skill as an entry criterion. These ratings are, again, done on the characteristics ascertained from the people who do the job well, not from the characteristics of the job itself.

Statistical analysis of these ratings provide a numerical ranking of those characteristics which contribute most highly to superior performance and the elimination of those which are less common or appear to be possessed by very few incumbents. An element will be rated highly if (1) it distinguishes the superior performer, (2) very few barely acceptable performers have it, (3) trouble or problems would be likely if it is not considered in selection and/or training, and (4) it is realistic to fill at least some jobs by demanding it. On the other hand, an element will be rated low if (1) it does not distinguish the superior performer, (2) if almost all barely acceptable performers have it, (3) if one can safely ignore it in selection and training, and (4) if all teaching jobs can be filled by demanding it as an entry level criterion (Primoff, 1977).

Step 5 - Behavioral Event Interviews

As a further supplement and cross-validation procedure for the emerging competence picture, superior and average performers are interviewed in-depth about the most critical situations they have encountered on their teaching jobs. This strategy draws on the most important skills and competencies required of them in their actual work situations. Asking both groups to recall critical incidents - when something went especially well or especially badly - can be an efficient way of getting information about the critical or important differences between superior and average teachers.

Interviews as substitutes for actual observation have to be done very carefully. The persons interviewed are asked to identify the most important successes and failures they have had in their jobs. Subjects are asked to describe in considerable detail for each incident:

- the situation they encountered while on the job, and in particular, what led up to it.
- who were the people involved in the incident.
- what led up to the situation.
- what the subject felt, wanted or intended in responding to the situation. And,
- the outcome, consequences, or results of this action.

The interviewer must closely question, elicit a picture of the entire incident, pin down details, and take careful notes (or tape-record) the interview. This information permits a reliable reconstruction of actual subject behaviors in critical teaching situations.

This type of interview is called a *Behavioral Event Interview* (BEI). When given a BEI, incumbents usually begin by discussing general rules, principles, or policies instead of specific details about the event(s). It is also possible to find subjects exaggerating their own performance or trying to look good to the interviewer. Therefore, the interviewer must be thoroughly trained. Another precaution against interviewer bias is for the BEI to be set up as "blind" events; the interviewer should never know whether the person being interviewed has been rated "superior" or "average" performer.

After several critical incidents have been collected from each person (with interviews lasting up to two to two and one half hours per person), each incident is carefully analyzed for recurrent modes of behavior, attitude, or abilities displayed in its course. Then the interviews of the superior group are compared with those of the average performers. BEI protocols provide a wealth of data for the identification of "soft skill" competencies and a specific description of job behaviors.

A significant side-effect of these interviews is that researchers become keenly aware of the types of situations encountered by both types of teachers. The most important by-product, therefore, is the generation of numerous situations and problem narratives. These can be used in developing highly relevant training sessions, training materials, and even operant tests.

Step 6 - Direct Observation

With large groups of nominated superior performers and average performers, it would be tedious and quite costly to rely exclusively on direct observation to determine competencies. The very important kind of event that distinguishes the best from the average might not occur very often - only once in several weeks, or even months. It might also happen at an unusual time or place, and not necessarily in the classroom.

Therefore, where possible, direct observation can be used to verify job task analysis, performance characteristics, hypotheses, and BEI data. The recommended coding scheme for use in direct observation is the empirical assessment center style of behavioral coding (see Bales, Cohen, and Williamson, 1979).

Step 7 - Thematic Analysis and Model Development

Data from the job task performance characteristic analysis and BEI are subjected to a most rigorous content analysis process. Content analysis is a method of identification of the behavioral patterns and personality characteristics which distinguish superior from average incumbents. Two or more well trained analysists examine the data to define competency elements which are differentially present or absent in the data on superior as compared to average teachers. These elements are refined until they can be recognized with an acceptable inter-rater reliability. The result is a detailed and specific "behavioral code book" that presents an organized format which facilitates empirical coding of interview data. The behavioral code book, in effect, describes the competency content, and therefore provide the "competency model." This model is useful to the program director and curriculum developer in a training program as well as the personnel director and principal who must make selection of teachers to fill jobs.

Step 8 - Validating the Competency Model

The competency model derived in Step 7 can now be cross-validated using the following procedure: (a) selecting a second criterion sample of superior and average performers through the same method used previously; (b) collecting behavioral event interview data from subjects in the "superior" and "average" categories in a double-blind fashion; (c) analyzing the collected BEI data and seeing if a discriminant function analysis based on the first study predicts successfully as opposed to average teachers in the second sample. In addition, researchers can also devise and construct operant tests to measure the competency model and use test scores from the second criterion sample to test the model's criterion and predictive validity. Winter (1979) indicates that operant tests are much more effective in measuring "soft skill" competencies than are respondent knowledge content tests.

Implications for Training

Educators, until fairly recently, have been skeptical about the extent to which it is possible to teach and train people in soft skill competencies. How can such competencies as critical thinking, accurate empathy, skillful use of influence, management of learning confidence, skillful orchestration of the learning sequence, etc., be taught effectively and in a relatively short time? Is it possible to train teachers in these and other key competencies?

Indeed it is. In 1979, the authors (including a third consultant) spent a great deal of time isolating competence areas in suggestion-based training. The method used in this process was a modified form of the Job Competence Assessment method, although still based on a critical incident approach. We came up with five competence dimensions, 21 competence areas, and 137 subcompetencies. These items were derived

and validated through a similar empirical process as the one presented in this paper. We requested sociometric data from each of the staff trainers (full and part-time) on their estimates of performance competence of each of the others. These data were supplemented by self-ratings and supervisor ratings on their performance as well. Six S-b trainers with no less than one year's experience served as the criterion sample. These trainers were accountable for management development short term seminars and workshops. Our purposes in developing a competency assessment program with our own training staff were twofold: we were interested in finding the best possible personnel for future staff expansion, and we also had to train them in the approach in a relatively short time.

Our experience showed that it is possible to implement such a training program. However, the object was first to know in as much detail as possible what the competency content was to be. Once content is well delineated, it is relatively simple to enact a training program suited to specific purposes. The derivation of competencies and subcompetencies and their subsequent validation more than made up for their cost in time and money by allowing us to pull together a performance centered training program with positive results. Instructors had to be trained not only in how to set up their courses along a suggestion-based model but also in the soft skill competencies that produce effective course results.

Five competence dimensions were identified as the infrastructure for the training program:

(1) *Cognitive content* - the level of competence required to grasp, prepare, modify, or in any way construct a curriculum which implements significant suggestion-based principles and practices.

(2) *Interpersonal effectiveness* - the level of competence required to carry on effective multiple working relationships in a self-contained classroom situation, within role and situational restraints.

(3) *Authority/credibility* - the complex of abilities and skills necessary to maintain high credibility in the learning situation.

(4) *Orchestration of course* - the complex of abilities and skills necessary to carry out a successful learning experience. And,

(5) *Psychological impact* - operationalized as both a level of competence and the abilities/skills to maintain high interest, double plane communication, comfort zones and comfort levels and an openness to experience.

Each of these dimensions constituted the areas in which competencies were clustered for training purposes. All training was conducted by the senior author. Six new instructors had to be selected and trained on short notice. Trainees were gathered in one group and trained through a two-day concentrated workshop with subsequent individual development sessions (some lasting as much as a day). On the average, each trainee received about 35 hours of individual attention.

The basic strategy in developing new S-b trainers consisted of four parts: (1) development of awareness about the S-b training process, (2) conceptual training, (3) self-assessment and feedback, and (4) practice. We essentially opened the behavioral code books to them. Although the actual training process did not follow the same sequence described above, the components listed here were evident throughout. Each trainee was informed in great detail about each of the competencies and subcompetencies. They were also presented simulation exercises in difficult situations which called for the use of specific competencies. Their exercises were based on real life situations encountered by the criterion sample trainers; trainees had to effect instrumental responses to each situational problem or incident presented to them. These responses

involved the use of judgment, handling of information, problem solving, and decision making.

Conceptual training was given through lecurettes, vignettes, demonstrations and selected readings. With the "orchestration dimension" trainees were given videotaped feedback following their first solo performance. Since then, we have begun the process of developing operant tests (Cyrs, 1979; Winter, 1979) for future pre-post evaluation of in-house trainers. These tests are based on critical incidents and situations reported by experienced trainers. A non-standardized operant test is currently being used as a selection device. More work is planned for the standardization of this instrument in the future.

Suggestion-based teacher training programs can utilize a similar approach to generating training content. An empirically derived competency based system for determining training content has obvious advantages:

(1) the identification of superior performance and superior performers.

(2) the identification of competence areas and competencies that bear isomorphic correspondence to job performance.

(3) descriptions, in detailed behavioral terms, not only of the elements of the job, but also the characteristics required for doing the job well. And,

(4) the keying of training content to performance demands.

In addition competency-based selection, assessment, and training procedures provide empirical, reliable, predictably valid and face valid methods of defining the soft skills associated with competent teaching performance.

Summary

This paper presented the outlines of a teacher training content derivation approach with a competency-based system as its cornerstone. Operational benchmarks were introduced and described in some detail. Steps for the assessment of competence areas, the derivation and validation of competencies and their potential applications for teacher-trainer-instructor training were also discussed. Finally, the concept of competency based programming was presented in a practical application as an example of the feasibility of the approach for future teacher training efforts.

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